THANKSGIVING NUMBER

# Dramatic Mirror and THEATRE WORLD

20 Cents
Nov. 27, 1920

*JEAN MOORE*
*Scoring New Triumphs in the Star Part of "Buddies"*

*Portraits*

*Screen Reviews*

# Entering Stardom with Universal via the Contest Route

In the above illustrations you will find four girls who have entered the movies and benefitted thru contests. Clara Kimball Young (an Equity Star) and Lois Wilson (a Paramount Star) are known as stars of the first magnitude and yet they started their careers thru just such an opportunity as is offered *you* on this page.

Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be $10,000.

How few girls realize the fact that beauty is not the only asset to success on the screen. It is only one of the many points which go to making up a girl's qualifications. The greatest advantage for any girl is ambition.

Use this opportunity of doing the same that others have done. Enter this contest and win one of the three contracts offered by the Universal Film Co.

The unusual features of this contest provide contracts for three girls. In previous contests conducted by other magazines, there has only been one prize. Besides the contracts given to the first three winners practically every girl who enters this contest is assured a strand of genuine Indestructible Nataline Pearls which are valued at $25 in any jewelry store.

## — USE THE COUPONS —

Be sure and use the coupon in the lower left to find out the full details of this wonderful contest. If you personally are not interested in the contest use the voting coupon in the lower right hand corner of this page for some friend of yours and we will immediately advise her that she has been suggested as a candidate for the first three prizes. Every week the Mirror will carry this voting coupon which entitles the reader to one vote in this contest.

## USE THIS NOW!

Contest
Editor
Dramatic Mirror
133 West 44th St., New York

Please send me full particulars about your screen contest without obligation on my part.

Name .....

Address .....

City ..... State .....

## These Beautiful Pearls

Every girl will win a strand of these beautiful Nataline Pearls with only a slight effort. Their value in any jewelry store is $25.

## 1st Voting Coupon

Contest
Editor
Dramatic Mirror
133 West 44th St., New York

Please cast this vote in favor of .....

Address .....

Name .....

Address .....

City ..... State .....

whom I suggest as the winner.

# Gouverneur Morris' "PENALTY" is "splendidly produced" New York critics agree

## *Lon Chaney's masterful characterization a sensation*

"Rather a unique venture is made with 'The Penalty' in having for the chief figure a man of San Francisco's underworld. It suggests 'Dr. Jekyll and Mr. Hyde.'"

N. Y. HERALD.

"The film is one of the really fine pictures of its kind to be shown on Broadway this season, and is splendidly produced."

N. Y. WORLD.

"The Penalty is a very remarkable picture and holds your interest to the end with never a dull moment. The story is so good that you wouldn't mind if it was longer.

"Lon Chaney is tremendously effective. . . . We cannot think of any ending which would have been so fitting."

N. Y. TRIBUNE.

"Lon Chaney creates a character. The Frog of 'The Miracle Man' has another vivid impersonation to his credit."

N. Y. TIMES.

Rarely has there been brought to the screen a characterization so unusual, so vivid. You will be aghast at the cruelty of Blizzard, the legless tyrant of the underworld. You will be profoundly moved by revealing glimpses of the man's soul as it might have been. Through a maze of crime and cruelty you will follow his strange career until you find him at last redeemed in mind and soul—only to pay the penalty for past evil.

***Goldwyn has scored another achievement.***

## Gouverneur Morris' "THE PENALTY"

## Produced by GOLDWYN PICTURES Corporation

Directed by Wallace Worsley

# EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

## "VALAZE"

## Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

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*Georgine Lactee*, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price $2.75 and up.

*Roman Jelly*, remedies and prevents fine lines and relaxation of the skin. Price $1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

***Mme. Helena Rubinstein***

*of Paris and London*

46 West 57th Street New York City

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## IN THIS WEEK'S ISSUE


Page S. Jay Kaufman.....Page 995
Broadway Buzz.—Louis R. Reid.....Page 997
Thank Heavens! We Can Dance!!—Bernard Sobel..Page 999
Stage News.....Pages 1000-1001
New Plays on Broadway.....Page 1003
Vaudeville Shows.....Pages 1005-1007
Page Johnny O'Connor!.....Page 1009
In the Song Shops.—Mark Vance.....Page 1011
Fashions from the Footlights.—Mlle. Rialto..Pages 1012-1013
Brewster's Millions.—Roscoe Arbuckle.....Page 1015
Watching Alice Joyce.—Harold Howe.....Page 1017
Little Trips to Los Angeles Studios.....Page 1019
Screen Reviews.....Pages 1016-1021
Screen News.....Pages 1022-1023
Broadway Picture Shows.....Page 1025
Market Place.....Pages 1028-1029
Dollars and Sense.—Investor.....Page 1031
Dining Out.....Page 1034
Ask Me.....Page 1037



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JOHNNY O'CONNOR

and a host of others

*Are writing Special Articles for the*

# X M A S MIRROR

The Christmas Dramatic Mirror and Theatre World will be printed in full colors throughout—inside as well as outside and in addition to the special articles will be profusely illustrated in full colors.

**OUT IN NEW YORK DEC. 23**

Color advertisements must be in by December 13th.

Black and white advertisements by December 20th.

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# THREE PROVEN SUCCESSES

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## ANY TIME DAY WHERE
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## SOMEBODY
SONG ONE STEP

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WOHLMAN

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MAURICE RICHMOND INCORP.
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PROFESSIONAL AND ORCHESTRA DEPT.
1552 BROADWAY
NEW YORK

# Page S. Jay Kaufman!

AND now come the investigations.

After seven children pay for the investigations by giving their little souls.

We see violations everywhere. Violations of all sorts of fire laws. I see them. You see them.

And what do we do?

Nothing.

Unless it be that we tell someone that someone else should look into it.

But when there are hundreds standing in the picture theatres and the fireman knows it is a violation, who presses the charge against the fireman?

None.

The Iroquois fire helped a lot. But it was soon forgotten. The Catherine Street fire of a few days ago is already being forgotten.

Learn to insist upon inspections. And do your civic duty by reporting violations. You will save souls.

• • •

## On "Anatol"

"Anatol" in motion pictures!

Whew!

It is so revolutionary that it doesn't seem possible.

Here is a play or series of playlets by the master of the subtle. By a man who writes only of the brain. Of sheer brain force.

How will it be done in pictures?

Will Mr. De Mille remember that he is doing a great work? That on the success or failure of this work depends many other big things in motion pictures? And by success we do not mean financial success. He can take the stories and picture them but that means nothing. The idea is the all important thing. Not the story. He has Avery Hopwood, we understand, but just how well does Hopwood know pictures?

We shall see what we shall see.

• • •

## On Rehearsals

I want to tell you a story.

Once upon a time there was a journalist. The journalist saw a young actor. And wrote about him. He also told a manager about the young actor.

The manager engaged the young actor.

But during rehearsals the manager so constantly interrupted the young actor that the young actor became frightened and became another person.

So the manager let the young actor "out."

But the friends of the young actor knew he could act. And one of them was acting in another play under the same manager's management. When there was a vacancy in the company he drilled the young actor in the part, and without the manager knowing that it was the same young actor he had discharged the young actor went on and played the part. And was a success.

The actor was Rollo Lloyd.

• • •

## On the "Sixty"

Is the "yellow" press called "yellow" because the writers know that there is no signature in a "yellow" article?

Those yellow press articles which tell of the "goings-on" of the folk of the theatre are yellow. They know that there is no one who can or will answer. And the tradition of the "goings-on" grows until it is accepted as a fact.

The writers of those articles should see the "goings-on" of the Sixty Club.

Or, the "goings-on" of the Sunday nights which Blanche Bates arranged at the Ziegfeld Roof.

I have seen dances of this or that "set." I have seen college fraternity dances. I have seen these before and since prohibition.

And the Sixty and the Blanche Bates' parties make the others look cheap and tawdry. And as to "goings-on" the only men who have been boisterous at the Sixty were men NOT of the theatre, but men who were refused admittance. Men who thought their money gave them the right to create the sort of thing that the "yellow press" created in their minds.

• • •

## On Sundays

Governor-elect Miller is said to favor a very liberal interpretation of the laws concerning amusements.

Good.

And that he believes that citizens of the republic are entitled to their amusement on Sundays as well as on the week days.

The Sunday question is no longer a question as to motion pictures. It is settled that the people want pictures —AND the music—on Sundays. And any attempt to change this would result disastrously.

But the acting of plays is unsettled. I was asked not long ago to

*MAY ALLISON*
*A popular stage favorite who now devotes all her time and attention to star roles in Metro pictures*

begin a campaign for Sunday plays. A few actors opposed it. Saying that six days work was enough. Others welcomed it. And all of the managers. Of this more anon.

In the meantime what say you?

• • •

## On Lonergan

In writing of a repertory theatre I ventured the thought that Lester Lonergan was the man for the job. He writes: "Your Editorial words anent a Reportory Theatre for Broadway and your mention of myself in that connection are to me uncanny and complimentary and uncanny, for that for years I have had a secret dream of this idea which you can scarcely have sensed; and complimentary because you deem me fit for the job. Looks like prescience. May your suggestion and my dream fructify."

Hear! Hear!

• • •

## On Two Great Plays

I hope you have seen "Emperor Jones" and "Heartbreak House."

If you haven't and if you love the finest the theatre has to offer you will.

"Emperor Jones" is produced in what is undoubtedly the most uncomfortable theatre in the world. And is made the most luxurious by this great play. And by the acting of Charles Gilpin, a negro actor who is almost as great in his way as the play is great in its way.

"Heartbreak House" is another Shaw lecture. It is Shaw coming to America by proxy. But the proxy here includes a goregous production. Something Shaw's plays haven't had heretofore. And you will remember please, that the Theatre Guild is not supposed to be commercial and therefore hasn't the money to do things gloriously. In the cast are a half dozen artists "loaned" to the Theatre Guild. And who do better work than they have ever done before. Miss Risdon in a trying role. Adorable Effie Shannon. The one and only Lucille Watson.

Make it your business to see these two plays. They are exceptional.

## THINGS TO BE THANKFUL FOR

THAT Arnold Daly is acting on Broadway.
THAT William Faversham has a swaggering role.
THAT Ben Ami is a sensation.
THAT S. L. Rothaple is at the Capitol.
THAT there is a Morris Gest to do a "Mecca."
THAT Helen Hays lifts her voice.
THAT George M. Cohan has returned to the Friars.
THAT the Lambs withstood the unwarranted criticism.
THAT Griffith produced "Way Down East."
THAT Frank Bacon is still in town.
THAT Brock Pemberton saw Gilda Varesi.
THAT Fred Stone is here.
THAT Porter Emerson Browne wrote "The Bad Man."
THAT Lester Lonergan staged it.
THAT William Harris, Jr., produced it.
THAT Irving Berlin is to have his own theatre.
THAT there is an annual Equity ball.
THAT there is a Hassard Short.
THAT Margaret Anglin has a second act worthy of her.
THAT James Forbes' plays were printed.
THAT there is a Shaw play in our midst.
THAT Cecil De Mille is doing "Anatol" as a motion picture.
THAT Lupino Lane was brought to New York.
THAT Eugene O'Neill wrote "Emperor Jones."
THAT the negro Charles Gilpin acted it.
THAT John Emerson is president of the Equity.
THAT Francine Larrimore is to do a Rachel Crothers play.
THAT Livingston Platt designs scenery.
THAT Percival Wilde writes one act plays.
THAT Walter Kelly is in vaudeville.
THAT Marc Klaw is to have several theatres.
THAT John Golden has another three-year hit.
THAT a Lehar operetta is en route.
THAT the Theatre Guild found Dudley Digges.
THAT Beryl Mercer is acting.
THAT we have memories of the days when Mr. Ames served coffee between acts in the Little Theatre.

Geisler & Andrews

DRAMATIC MIRROR

## *GERALDINE FARRAR*

*One of the most scintillating of the stars of the new season at the Metropolitan Opera House, and also a leader among film stars. Her most recent picture is "The Riddle: Woman" for Pathe.*

# Broadway Buzz

FROM LOUIS R. REID

FRIENDSHIP still counts for something even in these Volstead days. Just because Apollo was a good friend of Bacchus a bottle that made a peculiar fizzy noise was used to christen the Apollo Theatre.

. . .

"Soviet Turkey is to Be Established," says a headline. Which of course will prompt some mad wag in a restaurant to mark "soviet" on the menu card alongside of the turkey which he has found red and uncooked.

. . .

### The Jest Might Be Greater

*"George M. Cohan just must have his little joke in the advertisement of his current theatrical attractions. His latest wheeze is a two-column wide display type announcement in conjunction with 'The Tavern.' It reads: "Special matinees—Thanksgiving, Xmas, New Year's Day and Washington's Birthday."—Morning Telegraph. He should have gone further. He should have included Lincoln's Birthday, Memorial Day, Flag Day, Fourth of July, Labor Day, Yom Kippur, Columbus Day and Election Day.*

. . .

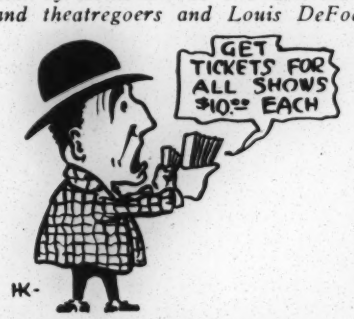
### "Heartbreak House" Impression

Danger of Bolshevism? Pshaw!—Shaw!

. . .

### We Can Get Rid of Them

*The ticket speculator assuredly bears a charmed life. He is back with us this season more aggressive, more numerous than ever. Year after year attacks are made upon him by Louis DeFoe and aldermen and theatregoers and Louis DeFoe*




*but he shakes off his pursuers as a duck shakes off water. You cannot insult a speculator, you cannot apparently jail one, you cannot get out of their way in the theatrical district. Just what can you do besides grinning and bearing their offensiveness? Isn't it permissible to kill them?*

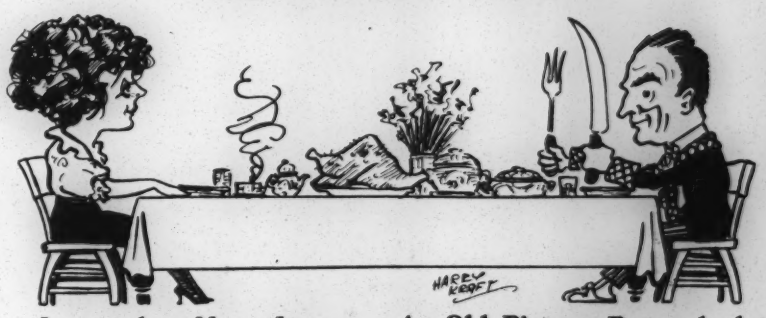
. . .

Did you know that the compiler of the Victor catalogue is a humorist? In the list of records for 1920 are campaign speeches of Bryan and Taft.

. . .

### Add New Similes: As Dull as a Book on Panama

"After a walk about the deck the President-elect settled down in the warm sunlight to read a book about Panama. Soon, however, he became interested in a game of shuffleboard. And he practically spent the rest of the day in playing shuffleboard and other deck games."—(News Item.)




### Incomplete News Item

*"Elsie Janis has returned to London after a 4,000-mile motor trip through Southern France, Italy and Spain.—Variety.*

*What about her mother, Variety, what about her mother?*

. . .

### The Charm of the West

Just as the belief had become widespread that the West had put behind the color and zest of the wild and woolly there comes over the wires from Omaha the news of the robbery of what the story writers used to call the "transcontinental fast mail." It brings vividly to mind the Kipling dictum and it would serve to support his contention that West can never meet East. No mail robberies ever occur in the East. The East is too effete, too consciously refined, too inclined to regard life lightly. But out thar', out in the great spaces of the plains, as the Bryans of the theatres used to declaim, life is not only drama, but raw, crude, vigorous melodrama. In the face of such startling information of a $3,500,000 mail robbery how can the young novelists of the Middle West contend any longer that we are now a standardized nation, dull and—what is worse—good?

. . .

A correspondent to the *World* urges that finger-prints be made of business men in order to trace all hold-ups and robberies. The plan is unnecessary. Do not monthly bills speak for themselves?

. . .

### What Munsey Joins Together Let No Man But Munsey Tear Asunder

Mr. Munsey, the Hearst of the G. O. P.'s, continues to merge newspapers. This time it is the Baltimore *Star* which is to be joined with the Baltimore *News*. But only for a time brother Republicans, only for a time. Later will come announcements that the national prestige of the *Star* and *News* must be maintained, and the papers will be separated to live again their old life in national journalism.

. . .

### The Stage Is Only Half on Its Metal

"Now that 'The Gold Diggers' and 'The Woman of Bronze' are playing here," observed T. N. K., "it is too bad that the production of 'The Copperhead' and 'The Silver King' could not have been postponed until this year. Then we would have had a thoroughly metallic season."

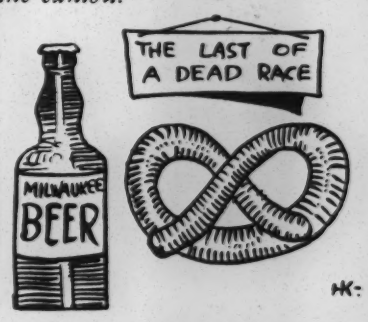
### An Old Picture Retouched

One glance at the Sunday rotogravure sections proved to us that we have returned to normalcy, that all is well with the U. S. A. despite Lenine. A photograph was shown of President-elect Harding at the engineer's throttle of a locomotive.

. . .

### On to Milwaukee

*Two bottles of beer and a dish of pretzels were added last week to the list of antiques in the Milwaukee Public Museum, with elaborate ceremonies. Hundreds flocked to the museum to view the exhibit.*




*Good for Milwaukee! She is a city with a sense of humor as well as with great beer traditions. This exhibit may serve to keep Milwaukee as famous as her beer made her. The railroads may soon run excursions to the exhibition. It may become the rule of all good Americans to see Milwaukee—and die.*

. . .

A descendant of General Lee of Civil War fame has formed a motion picture company to make films from stories by well-known Southern authors, according to a report from Richmond. But are there any Southern authors left? Have they not all moved to New York?

. . .

**The Apache dance proved too rough for Chicagoans as performed by Andreas Pavley of the Chicago Opera Company. Fancy that, Hedda!**

. . .

### Not So Much, Not So Much

"Schallapin, one of the greatest operatic singers in the world receives in Russia 100,000 rubles a night."—(News item). When you consider that the American dollar is now worth about 600 rubles the singer earns just about enough to buy eggs, chicken and white bread.

### What an Idiotic Age!

**"Eleven Thousand Men Plan to Make City Bone Dry in Month."—headline. We are rapidly approaching the time when the nation will be divided into two classes of people—prohibiton enforcement agents and defiers of prohibition enforcement agents.**

. . .

*Caruso liked "Mecca," too. Most everybody has written to "Dear Morris Gest." Yet I don't recall having seen any letters from H. L. Mencken, Mme. Galli Curci, Dr. Frank Crane, Orison Swett Marden, D'Annunzio, Arthur Brisbane, Mary Garden or Antonio Scotti.*

. . .

### The Wonder Man

**Gone are Wilson, Venizelos;**
**Gone is Clemenceau,**
**But Lloyd George still sticks on top**
**In spite of friend or foe.**

. . .

### Mangled English? No

"Horween went through into"—thus did one of the newspaper correspondents—Weber-and Fields about the Yale-Harvard game, confusing us greatly until we learned that "into" was not a preposition but a person.

. . .

### A New Kind of War

Louis Mann and Samuel Shipman, according to our spies, are sulking in their tents over the withdrawal of "The Unwritten Chapter." A. H. Woods closed the play after a three weeks' run at the Astor Theatre. Mr. Mann said the withdrawal was "a disaster; the greatest theatrical crime in history." Mr. Shipman, co-author of the play, said the closing was "murder."

Are not Messrs. Mann and Shipman setting a bad example. Every occasion of a sudden closing by a manager will be hailed by the star or the author—or both—as an "appalling calamity," a "dreadful holocaust," a "piece of unsurpassed viciousness," "murder and disaster." Indeed, with a succession of closings might there not occur a crime wave of tremendous proportions?

. . .

*The luxurious Senate Baths will soon be open, and the legislators will get the opportunity long awaited by the country of washing off the mud of politics.*

. . .

### Getting Trained

**"Vice-President-Elect Coolidge is passing his rest period in obscurity."—(News item.)**

DRAMATIC MIRROR

*MARION DAVIES*

*Famous beauty who has deserted the stage, the field of her early conquests, to appear in Cosmopolitan Productions for Paramount release.*

# Thank Heavens! We Can Dance!!

## By Bernard Sobel

NOW that Thanksgiving is with us again, I think that the whole world should give thanks for dancing, the only spirited substitute for spirits now easily obtainable for holiday use. For six years the world has known the sadness, suspense and grief of war. For six years our Thanksgivings have been blighted by death and disaster. Now we are returning to normal life. We want to give vent to our happy feelings. We want to make a noise and shout: "Better times are here. The world is young again. Thanksgiving this year is a real one. Let's celebrate!

But how shall we celebrate? This is the important question. There's only one lively recreation left

### And This Is Dancing

It is the root of all real enjoyment; no musical show is complete without it; no song hit thrills unless it can be danced. How many musical shows we have to be thankful for! There's "Tickle Me" and "Mary" and "Tip Top," everyone of them full of dancing. And how many song hits we have to be thankful for! There's *Avalon, Cuban Moon, Oh By Jingo, Chili Bean, The Love Nest,* and *The Japanese Sand Man.* Oh, boy, I'd rather dance those songs than eat.

Why if it weren't for dancing, I don't know what we would do. I'm afraid there wouldn't be any real live way of showing we are thankful. Now I always show my thankfulness by going

### To a Vaudeville Show

and when I see the smart tricks some of those dancers pull off, I say to myself, how much America has to be thankful for. How thankful we ought to be for Pat Rooney's dancing skill; and for the Ford sisters, those nifty girls; for the incomparable Adelaide and Hughes; for delightful Eddie Leonard, and for Florence Walton, her society steps and beautiful dances; for Pearl Regay, for Emilie Lea and Jessica Brown, those dancing wonders.

In my opinion, the secret of worldly and spiritual bliss depends entirely on your ability to dance. Though I am not a scholar, I can prove to you that dancing is virtually a religion. The most graceful way to get into heaven is to dance in. This fact was illustrated long ago by the dancing dervishes and is being demonstrated nightly in the neo-religious dances of the Broadway revues.

Allied to spiritual happiness is moral worth and dancing is certainly

### The Test of Morality

You can judge a man by the way he criticises a dance. The soul of the entire world is laid bare, before this simple, but awful question! Is the Russian ballet immoral; that is, "onery, but well done"? Few are courageous enough to answer one way or the other. Furthermore, is it physiologically true that dancing of this sort is "hard on the eyes"?

Dancing shows up human character better than a card game. This fact can be proved easily in any sufficiently crowded ball room. How do you act, for instance, when you draw a quince for a partner? When someone treads on your toe, do you say, "I beg your pardon," or do you let the other fellow say it first? What do you do when your shoes are too tight or when someone bungles your program or cuts a dance? Do you wear a sweet smile or do you show your real nature? These questions are simple ones yet they are representative of heinous dancing defections, even at a Thanksgiving party.

The finished dancer is always

### An Etiquette Expert

He knows just what to say, despite inclination or preference. Since "manners before morals" is the slogan of the social world, a man is judged solemnly if he fails to dance with the chaperones, if he fails to dance with the wall flowers, and if he fails to snub the parvenus.

Dancing has had a tremendous influence on all the arts.

Without the word "dance" the musicians would be lost for the titles of their compositions. "When in doubt, call it a dance" runs the proverb and the greatest have followed it literally. There is *The Witches' Dance,* by MacDowell, *The Dance of the Hours* by Ponchielli, *The Dance of the Frowsy Heads,* by somebody or other, and *The Invitation to the Dance,* by Weber. Weber's title, however, was a bad one. Men don't say, "I invite you to dance." They say, "How about the next?" or they nod their heads, or, if they happen to live out West, they use the infantile expression, "Let's crawl." Even grand opera has

### Profited by the Dance

for in the role of the Jongleur of Notre Dame, Mary Garden gets her one chance to dance and wear trousers simultaneously. Surely this is something to be thankful for. Dancing has had a tremendous influence on painting. It afforded the inspiration not only for Corot's "Dance of the Nymphs," but also for the thousands of theatrical posters showing dancing girls with skirts and without.

The case has been the same with literature though not always with such happy results. Everyone knows those two great masterpieces, "The Mystery of the Dancing Men," by A. Conan Doyle, and "The Dance of Death," by Strindberg. Yet most people make the mistake of thinking that Milton's lines about "On with the dance" and "joy unconfined" means, don't hold 'em too tight.

Byron is said to have hated dancing because he had a club foot. If he lived today, he wouldn't have any difficulty, for dancing has developed

*Mildred Davis, Harold Lloyd's dainty little leading lady in Pathe comedies, is the very embodiment of the dancing spirit in her tarleton skirts*

so much recently that it has reached a complete standstill. "Dancing on a dime," the young people call it, I believe.

A man's knowledge of history is measured by his knowledge of dancing. Nero fiddled while Rome burned and it stands to reason that someone danced meanwhile. Perhaps it was Loie Fuller doing the fire dance. As a matter of fact, the history of dancing is just

### One Step After Another

It is interesting to observe, nevertheless, that the North American tendency has been an elevating one; the Indian war dance was a bare affair, but now we use a shimmy. How thankful we should be for the shimmy!

Biblical history is also concerned with the dance. Anyone who knows anything at all about the Bible knows about Salome's pas de seul. For the moment, I was going to use the word hoochee coochee, a term which will always be popular, despite possible vulgar associations, because it is so pleasant to say,—a lavish sound concatenation.

You will be surprised to know that dancing has an important

### Influence on Health

Think of the beneficial effect produced on the human foot by barefoot dancing! Everyone knows that dancing is a cure for spider bite. This has been conclusively proved in Spain by the use of the Tarentella.

Dancing is an aid to finance. When Earl Carroll spent his last $1,000, he danced out of the Republic without a cent and danced right in again, with a brand new production—"Daddy Dumplins."

The magnificent art of vaudeville would be almost vapid without dancing. This fact moves me deeply, yet I can merely mention the great debt which vaudeville owes us: for the clog; for Gertrude Hoffman dancing a Sousa march; for one-legged dancers; for acrobats dancing on the tight wire; for the near-classic dances of the St. Denis bunch; for the dancing opportunities that have gone to the dogs and the other animal performers.

Dancing is the

### Inspiration of Love

It teaches man, a timid young man how to hold a lady's hand. It also helps develop manly and womanly qualities. The woman learns to submit meekly to the guidance of the man while the man, powerful and strong, always intended to be a leader—

Oh excuse me for stopping so abruptly, but I hear my wife calling me; so I will have to shake a leg. The jig's up. You see I dance to her music.

Dancing? Yea bo! Sweet patootie—to say nothing of cold turkey!

# STAGE NEWS OF THE WEEK

## TO FIGHT FOR NEW LAWS

### Equity to Use Proceeds from Ball in Getting Legislative Action

THE proceeds of the Actors' Equity Ball held at the Astor will be utilized to wage a campaign for new legislative enactments for theatrical folks, which was the subject of resolutions, covering three grievances.

The first, dealing with the unsanitary condition of dressing rooms in some of the theatres of this State, calls upon the Boards of Health of New York State to strive toward the rehabilitation of such dressing rooms and indorses "an amendment to the Building Laws" as relating to theatres, making it obligatory that all actors' or actresses' dressing rooms shall not only be sufficient in number for the class of attraction playing there, but that in their erection due regard shall be paid to light, air and sanitation.

The second resolution asks that in the case of touring companies "all theatrical managers be legally compelled to put up a bond to insure the return fare to the point at which the company was organized before being allowed to leave the State" except in the case of a manager belonging either of the Producing Managers' Association or the Touring Managers' Association, "members of which," says the Equity resolution, "it is freely admitted are rarely guilty of ill-conduct."

The final point deals with the practice of some of the smaller touring managers in misrepresenting the personnel of their casts to the public, and asks that "the New York State Federation of Labor support a bill compelling all theatrical managers to post conspiculously and display the true names of the players in each and every performance at the main entrance to the theatre and also near the box-office and that changes in the cast shall be noted on a printed slip in the program or by announcement from the stage." This last matter is said to be of common occurrence.

### "The Young Visiters" Given

Daisy Ashford's "The Young Visiters," opened its American engagement, after a run of more than 300 nights in London, at the Shubert-Garrick, Washington, D. C., Nov. 15.

The play is divided into three acts. "Ideas," they are called by Mrs. George Norman and Margaret McKenzie who dramatized it, with seventeen scenes.

Herbert Yost, who originated the part of Mr. Salteena in the English stage production, plays the same role here. Marie Goff is Ethel and Harold Anstruther is Bernard Clark. Lionel Pape plays the Earl of Clincham and Frank Hollins is Procurio. Leslie Palmer acts the Prince of Wales.

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### "Sybil" for London

The London production of "Sybil" will take place during the Christmas holidays. It will be presented at Daly's Theatre, London, upon the withdrawal of "The Southern Maid."

Production of "Sybil" was originally planned for London in 1914, but the preparations were interrupted by the war. It was produced here at the Liberty Theatre, with Joseph Cawthorn, Julia Sanderson and Donald Brian in the leading roles.

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### Memorial for Anna Held

Surrogate John P. Cohalan has given his approval to the petition of Charles F. Hanlon, of San Francisco, executor of the estate of the late Anna Held, to set aside out of her estate $10,000 for the erection of a memorial monument over her grave in the Gate of Heaven Cemetery, at Kensico, N. Y.

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### New Play by Maugham

A. H. Woods has received word from Somerset Maugham, that the latter has completed a new play on Oriental life, to secure material for which Mr. Maugham went to China last year. The play will go into rehearsal in January.

### The Ambassador Theatre

The Ambassador is to be the name of the first of the six new theatres the Shuberts are building. Its first season is to be inaugurated in January.

The Ambassador is in Forty-ninth street, just west of Broadway. Its seating capacity will be 1,200.

The chief novelty of the building is the fact that it runs diagonally from corner to corner upon the plot. In the first few weeks of its construction it was known as the "triangle" theatre. By this arrangement a larger seating capacity is gained.

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### Harry Clay Blaney Is Back

After a two months' tour of Europe, Harry Clay Blaney is back at his desk in the Knickerbocker Theatre Building.

Blaney visited England, Scotland, France and Italy during his trip and announces he has brought back the American rights to several plays he collected in those countries which he and his brother, Charles E. Blaney, will produce.

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### Chicago Opera Season Opens

The tenth season of the Chicago Opera Association opened last Wednesday night with the American premiere of "Jacquerie," at the Auditorium, Chicago. The opening night not only served to present "Jacquerie" for the first time to an American audienceit also presented Gino Marinuzzi in the triple capacity of composer, conductor and artistic manager of the Chicago Opera Association.

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### Stage Children's Fund Bazaar

Mrs. Millie Thorne, President of the Stage Children's Fund, announces that the fund will hold a Bazaar at the Hotel McAlpin on Friday and Saturday, Nov 26 and 27. The bazaar will be held in order to raise sufficient funds to procure a summer home for the Stage Children's Fund. Lee Shubert is the honorary president of this organization.

*DAVID POWELL*
***Who distinguished himself by notable work on the stage before he entered pictures, in which he is being starred by Paramount***

### Claims Goodwin Legacy

Georgiana Gardiner, who was engaged to marry Nat C. Goodwin as his sixth wife at the time of his death, testified in the Surrogate's Court regarding her claim to the furnishings he left in his apartment at 601 West 115th street. She said that she was engaged to marry the actor, and produced a letter to show that he had given the contents of the apartment to her.

Miss Gardiner objected to the accounting of the executor of Goodwin's estate because he had listed the furnishings as part of Goodwin's estate.

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### Big Sum Involved in Suit

Marc Klaw has filed an answer in the Supreme Court to the action brought against him by Abraham L. Erlanger. Mr. Erlanger claims interest on the excess capital which he left in the former partnership of Klaw & Erlanger, and Mr. Klaw disputes his right to it. The partnership has on hand $287,000 in Liberty Bonds, which will be awarded to either partner according to the judgment of the court.

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### London Season Off

The Metropolitan Opera Company is considering plans for a visit to some of the principal cities of this country next Spring. A proposed European tour has been definitely abandoned. After careful investigation, and with full appreciation for the friendly spirit of the recent invitation from Covent Garden, the statement said, it had been decided that the company could not see its way to undertake an operatic season in London next year.

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### Highest Salary for Carillo

M. S. Bentham has just booked Leo Carillo for twenty-five weeks in Keith vaudeville at the highest salary ever paid a masculine entertainer, $2,500 a week. Mr. Carillo recently closed his tour in the Edgar Selwyn production, "The Toreador," in order to permit the play to be rewritten.

### Benefit for Willie Gibson

A benefit will be tendered Willie Gibson at the Cohan and Harris Theatre on Sunday evening, Nov. 28. Among those who have volunteered to appear at the affair are Raymond Hitchcock, Joseph Santley and Ivy Sawyer, Macklyn Arbuckle, Bert Williams, Eddie Cantor, Frances White, Ben Welch, Frank Tinney, Jack McGowan, Janet Velie, the Mosconi Brothers, Delyle Alda, George Lemaire and Eddie Buzzell, Ula Sharon and others.

Willie Gibson was a number of years ago one of the most successful dancers of the eccentric school. At the height of his success he sustained an injury that necessitated the amputation of his right leg.

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### J. H. Mears a Producer

John Henry Mears, formerly manager of the "Century Midnight Whirl," on the Century Roof, has purchased from Morris Gest, the entire production of that musical piece and will send it on a tour.

Mr. Mears also has completed arrangements to make two new productions this season. The first will be a comedy by John Willard entitled "Home Brew." The second will be an elaborate musical revue to be known as John Henry Mears's "Gossips of 1921.' Mr. Mears has engaged a suite of offices in the Candler Building, where he is conducting his business.

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### Keith Stars to Visit Blackwell's Island

No less than two-score famous vaudeville entertainers have enrolled with the Keith Troubadors for the annual visit to Blackwell's Island on Thanksgiving Day morning to give a show for the city's guests at the resort. In the list are De Haven and Nice, Pearl Regay, Yvette Rugel, Nat Nazarro, Whiting and Burt, Elinore and Williams, Creole Fashion Plate, Ruby Norton, Corinne Tilton, The Sharrocks, Anne Chandler, Leo Carillo, Lambert and Ball, Al & Fanny Stedman, Yvette, Pat Rooney, Tom Patricola, and others.

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### Peasant Play Seen

The Drama Forum last Friday gave a matinee presentation, closed to its members, at the Times Square Theatre, the play being produced being "Sylvelin," a Scandinavian peasant drama in three acts by Caterine Bell. The piece concerned the discovery that Sylvelin, a pretty country maid, had possibilities as a great operatic singer, and the struggle for possession of her by two rascally managers, who were foiled by her peasant lover.

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### Twain Story for Opera

There is a possibility that Amelie Rives's dramatization of Mark Twain's story, "The Prince and the Pauper," will be made into a grand opera, following a visit to the Booth Theatre of Roberto Moranzoni, chief Italian conductor at the Metropolitan Opera House. Moranzoni, who later visited William Faversham in his dressing room, said he was considering the play as material for an opera by Giacomo Puccini.

*!Do You Want to Get in the Movies! Write* DRAMATIC MIRROR, *133 W. 44th St., New York.*

# STAGE NEWS OF THE WEEK

## IS THAT SO!

*JOE NIEMEYER* has severed his connection with "Cinderella on Broadway," the former Winter Garden show.

*Clare Kummer* has composed the incidental music for her comedy, "Rollo's Wild Oat," which opens at the Punch and Judy Theatre, in addition to a song sung by *Lotus Robb*.

*Fred Derrick*, who appears with the Hanneford family of equestrians in "Good Times" at the Hippodrome, this week, will celebrate his thirtieth anniversary as a rider.

*Charles McNaughton* has introduced a cockney song into the second act of "Three Live Ghosts" at the Nora Bayes Theatre.

The music for the new *Pat Rooney* musical comedy being produced by Wilner and Romberg is being written by *Sigmund Romberg* with lyrics by *Ballard McDonald*.

*Dorothy Maynard, of* "Kissing Time," has purchased a house in Dobbs Ferry, N. Y., which she has named "Butterfly Lodge."

*Harry Wagstaff Gribble*, author of "The Outrageous Mrs. Palmer," has been made permanent president of the Headquarters Company of the Twenty-seventh Division, with which he served during the war.

*Alan Brooks*, author, producer, and leading man of "Because of Helen," addressed the Dramatic Society of the Washington Square College of New York University in the college library at Washington Square last Friday.

*Jessie Reed*, "Follies" show girl, was secretly wed on Nov. 6 in Pawtucket, R. I., to Daniel O. Caswell, said to be the scion of a socially prominent Cleveland family.

*Mary Young* has signed a contract with *Herbert Standing, Jr.*, member of her company, for the production of his play of life in and out of the theatre, "The Front of the House."

*Fay Courteney* is the leading woman of the *Vaughn Glaser* players at the Woods Theatre, Atlantic City, where Mr. Woods intends to make preliminary productions of new plays in the future.

*Malcolm Barrett* and *John Leslie*, have been added to the cast of "The Spider," in which Robert Warwick will appear.

*Georgia O'Ramey* is reported to be winning a big success in London. She is a featured member of a cast of the revue, "London, Paris and New York."

*Olgar Bibor*, an actress appearing in "The Gold Diggers," of 112 West 103d street, and Julius Stern, a champion motorcycle rider and garage owner, were married in New York Nov. 9.

*Ivan Bankoff* inaugurates the first of a series of Ivan Bankoff Musicales at the Times Square Theatre, Sunday evening, December 7.

*Bide Dudley* had a new dramatic sketch produced in a nearby New Jersey town the other week.

*Frank Damerel* will shortly produce a new comedy act in vaudeville.

*Ota Gygi* is directing the series of concerts being conducted by the Allied Enterprises, Inc., at the Century Theatre.

*Mr.* and *Mrs. Harry Corson Clarke* (*Margaret Dale Owen*) will start on their fifth tour of the world in January. *Miss Owen* recently recovered from a serious operation in Los Angeles.

*Helen Gilmore* has been added to the cast of "When We Are Young," in which *Henry Hull, Alma Tell*, and *George Marion* are appearing.

*Joseph Cummings Chase*, the well known portrait painter is painting *William Faversham* in the character of "Miles Hendon" in Mark Twain's "The Prince and the Pauper."

*Elliott Schenck* has been engaged by Charles Frohman, Inc., as musical director for Sir James M. Barrie's play, "Mary Rose," in which *Ruth Chatterton* is to be starred.

*Helen Bolton* has left the cast of "Pitter Patter" to begin rehearsals for the new "Passing Show," which is shortly to be produced at the Winter Garden.

*Doris Mitchell*, last seen in "I Love You," has been engaged for one of the leading roles in "June Love."

*Fred Stone* held a horse show of his own over the week end at his ranch near Amityville, L. I. Several friends were invited to see his Arabians, his polo ponies and his bronchos.

*Florence O'Denishawn* has introduced a new dance into "Hitchy-Koo."

*Frank Bacon* has been invited to make the principal address at the annual celebration of Founders' Night at the Players' Club on New Year's Eve.

*Charles Withers* is out of the cast of "Hitchy Koo." He is to return immediately to England to fulfill contracts he still has abroad.

(*Continued on page* 1033)

### Friars to Give Travesty

Channing Pollock has written a travesty on his play "The Sign on the Door," which will be acted at the bon voyage dinner the Friars are giving him at the Hotel Astor on Sunday evening, Nov. 28.

The little burlesque is called "The Shine on the Door." Jobyna Howland will play the part acted in the original by Marjorie Rambeau, Bobby Watson, Jess Dandy and former Police Commissioner George Dougherty will play other parts.

* * *

### On "The Green Goddess"

Winthrop Ames has chosen the following players to support George Arliss in William Archer's play, "The Green Goddess," a modern story of adventure in Central Asia, to be presented in New York during the holidays: Olive Wyndham, Cyril Keightley, Herbert Waring, and Ivan Simpson.

* * *

### Satire at Jewish Theatre

For the first time in the history of the Yiddish style, the Bohemian life of Greenwich Village will be depicted at the Jewish Art Theatre. The play, "Married—Not Married," is a satiric comedy by M. Osherowich and A. Gotesfeld and opens Friday.

* * *

### Sam H. Harris' New Star

Sam H. Harris has obtained Francine Larrimore's signature to a contract under the terms of which Miss Larrimore becomes a Harris star. She will appear in a new play by Rachel Crothers, entitled "Nice People." The cast which will appear in support of Miss Larrimore is now being engaged.

*DORALDINA*

*The Broadway dancing star who has turned her attention to pictures, being starred by Metro in "Passion Fruit"*

## EQUITY BALL A BIG SUCCESS

### "The Midnight Jollies" Features Association's Benefit

The Actors' Equity Association, its members and its friends, held its annual ball last Saturday night at the Hotel Astor. It was an enormous success.

There was dancing, to be sure, in the Grand Ballroom, to two orchestras, those of Charles Prince and the Clef Club, but there was also a full-fledged show, "The Midnight Jollies," and supper for every one any time between midnight and 3 o'clock.

Broadway's celebrities, of the stage and the screen, were present. One of the indoor sports of the evening was picking out on the dancing floor and in the boxes those familar only as they seem on the other side of the footlights. It was a great night for "just folks."

The "Jollies" began with a succession of numbers that included Grace Moore, the Duncan Sisters, Raymond Hitchcock, Eddie Cantor, Savoy and Brennan, Fred Stone and James Clemons, and then came the finale, staged by Hassard Short, chairman of the Ball Committee, which centred around Dorothy Jardon, recently prima donna of the Chicago Opera Company, who was escorted into the ballroom by John Drew and Frank Bacon. She sang the Equity Song, with a chorus of 100 leading men. Later Dorothy Dickson and Carl Hyson danced. Between 2,500 and 3,000 persons were present, and box-office indications were that they had paid more than $6,500 for tickets.

* * *

### Cochran Revue Coming

Charles B. Cochran, British theatrical producer, sailed for home Nov. 16. He has arranged for Delysia to remain in America next season. Mr. Cochran said he had also arranged for the production in New York next season of his revue, "London, Paris and New York," now at the London Pavilion. The stars are to be Nelson Keys and the Dolly Sisters.

* * *

### Erlanger Buys Theatre

A. E. Erlanger has purchased the Mason Opera House in Los Angeles. The price paid by Mr. Erlanger for the property, which includes not only the theatre structure itself, but also a large office building in front and a hotel in the rear adjoining the theatre proper, was in the neighborhood of $300,000.

* * *

### Sunday Engagements Only

The season of opera comique at the Belmont Theatre commencing Sunday evening, Nov. 28, for private subscribers only, will in no way interfere with the season of "French Leave" with Mr. and Mrs. Coburn. The opera engagements will be sung on Sunday evenings only.

* * *

### "Miss Lulu Bett"

The dramatization of "Miss Lulu Bett," which Brock Pemberton is to produce, has been made by the author of the novel, Zona Gale. Rehearsals will start shortly.

*!Do You Want to Get in the Movies! Write* DRAMATIC MIRROR, *133 W. 44th St., New York.*

# *"The Merchant of Venice"*

*Scenes from the production of the famous Shakespearean comedy now being given at the Jewish Art Theatre at Madison Square, in which Rudolph Schildkraut is giving a remarkable performance as Shylock*

*Above, Henrietta Schnitzer as Jessica indulges in a colorful scene of romance with her lover, Lorenzo, in the delightful fifth act, which generally receives such scant attention from Shakespearean producers to whom the character of Shylock alone is the sum total of the play*

*At the right, Rudolph Schildkraut as Shylock bestows his paternal benediction on his daughter Jessica (Henrietta Schnitzer) before he leaves for the notary's where the monstrous guarantee is signed. There is a time when he would cheerfully revoke his blessing, but that time is not yet*

*At the top of the page is Rudolph Schildkraut in a characteristic moment. His performance of the famous character has done much to free the play and its author from the charge of anti-Semitism which has been brought against them from time to time*

# THE NEW PLAYS ON BROADWAY

## "SAMSON AND DELILAH"

### Arthur Hopkins Presents Ben Ami inEnglish-SpeakingRole

Drama in three acts, by Sven Lange. Settings by Robert Edmond Jones. Produced by Arthur Hopkins, at the Greenwich Village Theatre, Nov. 17.

Peter Krumback.....Ben Ami
Dagmar Krumback.....Pauline Lord
Sophus Meyers.....Robert T. Haines
Laura.....Marie Bruce
Munson.....Thomas Meegan
The Director.....Edward G. Robinson
Dukar.....Robert Harrison
Lundberg.....Manart Kippen

Arthur Hopkins brought a spectacular note to the opening of his season. He presented in English *Jacob Ben-Ami*, who was a sensation last year at the Jewish Art Theatre, in a drama from the Scandinavian which had served as an important pillar of the actor's repertory. And the result was an evening of mixed emotions for the audience and of genuine triumph for the star.

*Ben-Ami* is undoubtedly destined for great things in the theatre. He has the mobile face, his gestures are expansive though always expressive. He has an intellectual temperament combined with the grace and ardor of an athlete. His voice is of a deep and resonant quality.

"Samson and Delilah," clothed in characteristic Scandinavian gloom, showing the influence of Ibsen, is not, however, a really suitable medium for a clear and accurate insight into the actor's art. It gives him moments of undeniable power and compelling suggestion, but it provides little scope for subtlety of thought or action.

The play is half-satiric, half-melodramatic. It symbolizes the betrayal of Samson (poetry) by Delilah (the theatre) to the Philistines (the public), and this particular Samson is a poet whose wife has been chosen to interpret the role of Delilah in his poetic drama.

*Pauline Lord* appeared as the distraught wife, playing in her usual repressed manner which was dominated in this instance because of the violently colorful performance of *Ben-Ami*. *Robert T. Haines* was lost in the part of the materialistic lover. *Edward G. Robinson* did well as the director.

The production was of the usual high standard that prevails when Mr. Hopkins and Robert Edmond Jones join their resources—Louis R. Reid.

## Hopkins Presents Ben-Ami in English —Frances White a Star—"Daddy Dumplings" and "When We Are Young"

## "JIMMIE"

### Frances White, New Star of Musical Comedy

Musical comedy by Frank Mandel and Otto Harbach. Music by Herbert Stothart. Gowns by Henri Bendel. Produced by Arthur Hammerstein at the Apollo Theatre, Nov. 17.

Vincenzo Carlotti.....Paul Porcasi
Madame Gambetti.....Dee Loretta
Beatrice.....Hattie Burks
Jimmie.....Frances White
Tom O'Brien.....Don Borroughs
Milton Blum.....Harry Delf
Jacob Blum.....Ben Welch
Jerry O'Brien.....Howard Truesdell
Watkins.....Tom O'Hare
A Dancer.....Rita Owen
A Violinist.....Irwin Rossa

*Frances White* is Broadway's newest star. Broadway has been quick in its recognition. It was not many years ago that *Miss White* came out of San Francisco cabarets, leaning on the directorial guidance of *William M. Rock*, and delighted, amazed the natives with her amazingly-true impersonation of the gamin. And her rise was rapid for she confined herself to the gaminesque manner. Perhaps this mark of her personality owes its chief charm to her blend of the child-like and sophistication.

And now Miss White is Arthur Hammerstein's star in "Jimmie," a conventional musical comedy which opened the new Apollo Theatre. The piece merely provides song cues for the star and conversational cues for its comedian Ben Welch. Both are at their best, Miss White adding to her urchin repertory with *A Little Bit of New York, I Wish I Was a Queen* and *Do Re Mi*, while Mr. Welch delivered many honorable jests, some ancient and others quite modern.

Interludes of dancing, furnished by *Rita Owen*, proved captivating. Her grace and lightness remind one strongly of *Jessica Brown*. A pulchritudinous chorus romped in and out of the scenes. A pleasant novelty was noted in the staging. Interior triangular scenes showed a corner of the room and gave a sense of stage depth. The music by Herbert Stothart was tinkly.

Louis R. Reid.

## "DADDY DUMPLINS"

### Earl Carroll Presents a Charming Play

Comedy-drama in three acts, by George Barr McCutcheon and Earl Carroll. Produced by Earl Carroll at the Republic Theatre, Nov. 22.

Henry Daniel Dumplins..Maclyn Arbuckle
Sydney Danks.....Percy Moore
Richard Watson.....Louis Kimball
Florence.....Florence Flinn
Alexander Napoleon..Andrew Lawlor, Jr.
Marie Louise.....Helen Chandler
Percival Wilberforce.....Gardner Lawlor
Harold.....Leland Chandler
Betsy.....Elizabeth Gulick
Rosemary.....Georgine Haldorn
Dubbs.....Isidore Marcil
Lizzie.....Olive May

To see "Daddy Dumplins" is to find the fountain of youth, for this is a play of an old man with a young heart, and of lovers who are perennially young. As the plot unfolds, half a dozen real children romp into the story—an irresistible manifestation of youth. Thus, the play is highly appropriate to the holidays.

Daddy Dumplins, the hero is a bachelor of many varied essentricities, one of which is collecting stray waifs and orphans and giving them a permanent home in his palatial residence.

(Continued on page 1036)

# BROADWAY TIME TABLE—Week of Nov. 29th

| Play | Principal Players | What It Is | Opened | Theater | Location | Time | Est. Week's Sales |
|---|---|---|---|---|---|---|---|
| Afgar | Alice Delysia | *Oriental extravaganza* | Nov. 8 | Central | Bway & 47th | 8.30—W. & S. 2.30 | $20,000 |
| Bab | Helen Hayes, Tom Powers | *Play of neo-flapper age* | Oct. 18 | Park | Columbus Circle | 8.20—W. & S. 2.30 | $11,000 |
| The Bad Man | Holbrook Blinn | *Comedy of Mexican outlaw* | Aug. 30 | Comedy | West 41st | 8.30—Th. & S. 2.30 | Capacity |
| The Bat | Effie Ellsler, May Vokes, Harrison Hunter | *Thrilling mystery melodrama* | Aug. 23 | Morosco | West 45th | 8.30—W. & S. 2.30 | Capacity |
| Broadway Brevities | Bert Williams, Eddie Cantor, Geo. LeMaire | *Broad musical revue* | Sept. 29 | Winter Garden | Bway & 50th | 8.20—W. & S. 2.20 | $21,000 |
| Call the Doctor | Janet Beecher, Charlotte Walker, Wm. Morris | *Domestic comedy* | Aug. 31 | Empire | Bway & 40th | 8.30—W. & S. 2.30 | $11,900 |
| Daddy Dumplins | Maclyn Arbuckle | *Reviewed in this issue* | Nov. 22 | Republic | West 42d | 8.30—W. & S. 2.30 | First week |
| The First Year | Frank Craven | *Comedy of small town life* | Oct 20 | Little | West 44th | 8.30 W. & S. 2.30 | Capacity |
| Enter Madame | Gilda Varesi, Norman Trevor | *Comedy of opera star* | Aug. 16 | Fulton | West 46th | 8.30—W. & S. 2.30 | Capacity |
| French Leave | Mr. and Mrs. Coburn | *Farce of war times* | Nov. 8 | Belmont | West 48th | 8.30—W. & S. 2.30 | $7,700 |
| The Gold Diggers | Ina Claire, Bruce McRae | *Comedy of chorus girls* | Sept. 30 | Lyceum | West 45th | 8.30—Th. & S. 2.20 | Capacity |
| Good Times | Marceline, Belle Story | *Big spectacle* | Aug. 9 | Hippodrome | 6th & 43d | 8.15—daily 2.15 | $67,000 |
| Greenwich Village Follies | Savoy and Brennan, Frank Crumit | *Novel and artistic revue* | Aug. 30 | Shubert | West 44th | 8.30—W. & S. 2.20 | Capacity |
| The Half Moon | Jos. Cawthorn, Jos. Santley, Ivy Sawyer | *Tuneful musical comedy* | Nov. 1 | Liberty | West 42d | 8.30—W. & S. 2.30 | $17,000 |
| Heartbreak House | Effie Shannon, Lucile Watson | *Shaw's comedy of futile folk* | Nov. 10 | Garrick | West 35th | 8.30—W. & S. 2.30 | Capacity |
| Hitchy Koo 1920 | Raymond Hitchcock, Julia Sanderson, G. P. Huntley | *Amusing and colorful revue* | Oct. 18 | New Amsterdam | West 42d | 8.20—W. & S. 2.20 | $25,000 |
| Honeydew | Dorothy Follis, Hal Forde, Sam Ash | *Operetta by Zimbalist* | Sept. 6 | Casino | Bway & 39th | 8.20—W. & S. 2.20 | $19,000 |
| Irene | Adelina Patti Harrold | *Above-average musical comedy* | Nov. 18 | Vanderbilt | West 48th | 8.30—W. & S. 2.30 | Capacity |
| Jim Jam Jems | Ada May Weeks, Frank Fay | *Ordinary musical comedy* | Oct. 4 | Cort | West 48th | 8.20—W. & S. 2.20 | $13,000 |
| Jimmie | Frances White | *Reviewed in this issue* | Nov. 17 | Apollo | West 42d | 8.30—W. & S. 2.30 | First week |
| Just Suppose | Patricia Collinge | *Fanciful princely romance* | Nov 1 | Henry Miller | West 43d | 8.30—W. & S. 2.30 | $9,500 |
| Kissing Time | William Norris, Edith Taliaferro | *Average musical comedy* | Oct. 11 | Astor | Bway & 45th | 8.20—W. & S. 2.15 | $12,000 |
| Ladies' Night | John Cumberland, Charles Ruggles | *Turkish bath farce* | Aug. 9 | Eltinge | West 42d | 8.45—W. & S. 2.30 | Capacity |
| Lightnin' | Frank Bacon | *Delightful character comedy* | Aug. 26 '18 | Gaiety | Bway & 46th | 8.30—W. & S. 2.30 | Capacity |
| Little Old New York | Genevieve Tobin, Ernest Glendinning | *Comedy of early New York* | Sept. 8 | Plymouth | West 45th | 8.30—Th. & S. 2.30 | $13,500 |
| The Mandarin | Brandon Tynan | *Grim study of insanity* | Nov. 9 | Princess | West 39th | 8.30—W. & S. 2.30 | $3,000 |
| Mary | Jack McGowan, Janet Velie | *Brisk and tuneful musical play* | Oct. 18 | Knickerbocker | Bway & 38th | 8.20—W. & S. 2.20 | Capacity |
| The Meanest Man in the World | George M. Cohan | *Comedy of lawyer* | Oct. 12 | Hudson | West 44th | 8.30—W. & S. 2.30 | Capacity |
| Mecca | Lionel Braham, Gladys Hanson | *Colorful oriental spectacle* | Oct. 4 | Century | Cen. Pk. W. | 8.00—W. & S. 2.00 | $28,000 |
| The Mirage | Florence Reed | *Play of the primrose path* | Sept. 30 | Times Sq. | West 42nd | 8.30—W. & S. 2.30 | $15,000 |
| The Mob | Ian Maclaren | *Galsworthy play* | Oct. 9 | Neighborhood | Grand Street | 8.30—No Mats. | |
| One | Frances Starr | *Play of psychic power* | Sept. 14 | Belasco | West 44th | 8.30—Th. & S. 2.30 | $10,000 |
| Pitter Patter | Ernest Truex | *Pleasing musical comedy* | Sept. 28 | Longacre | West 48th | 8.20—W. & S. 2.20 | $12,500 |
| The Prince and the Pauper | William Faversham | *Mark Twain's romantic comedy* | Nov. 1 | Booth | West 45th | 8.30—W. & S. 2.30 | $12,000 |
| Samson and Delilah | Ben Ami, Pauline Lord | *Reviewed in this issue* | Nov. 17 | Greenwich Village | Sheridan Square | 8.30—W. & S. 2.30 | $6,000 |
| The Skin Game | Herbert Lomas, Josephine Victor | *Drama of class conflict* | Oct. 20 | Bijou | West 45th | 8.30—W. & S. 2.30 | $8,900 |
| Spanish Love | W. H. Powell, J. Rennie, H. Stephenson | *Drama of love and hate* | Aug. 17 | Elliott | West 39th | 8.20—W. & S. 2.20 | $12,600 |
| The Tavern | Arnold Daly | *Burlesque of melodrama* | Sept. 27 | Cohan | Bway & 43d | 8.30—W. & S. 2.30 | $12,000 |
| Three Live Ghosts | Chas. McNaughton, Beryl Mercer | *Comedy of returned soldiers* | Sept. 29 | Nora Bayes | West 44th | 8.30—W. & S. 2.30 | $8,200 |
| Thy Name is Woman | Mary Nash | *Play of primitive Spain* | Nov. 15 | Playhouse | West 48th | 8.30—W. & S. 2.30 | $7,000 |
| Tickle Me | Frank Tinney | *Musical hodge-podge* | Oct. 5 | Selwyn | West 42d | 8.30—W. & S. 2.30 | Capacity |
| Tip Top | Fred Stone | *Circusy musical show* | Oct. 5 | Globe | Bway & 46th | 8.30—W. & S. 2.30 | Capacity |
| Welcome Stranger | George Sidney, Edmund Breese | *Jewish character comedy* | Sept. 13 | Cohan & Harris | West 42d | 8.15—W. & S. 2.15 | $18,000 |
| When We Are Young | Henry Hull, Alma Tell, George Marion | *Reviewed in this issue* | Nov. 22 | Broadhurst | West 44th | 8.30—W. & S. 2.30 | First week |
| The Woman of Bronze | Margaret Anglin | *Emotional domestic drama* | Sept. 7 | Frazee | West 42d | 8.30—W. & S. 2.15 | $11,700 |
| The Young Visitors | Marie Goff, Herbert Yost | *To be reviewed* | Nov. 29 | 39th St. | West 39th | 8.30—W. & S. 2.30 | First week |

## Motion Pictures

| | | | | | |
|---|---|---|---|---|---|
| Idols of Clay | Mae Murray, David Powell | *Domestic drama* | Criterion | Bway & 44th | 12 M. to 11 P. M. |
| Heliotrope | George D. Baker Production | *Tense drama* | Rivoli | Bway & 49th | 12 M. to 11 P. M. |
| Prisoners of Love | Betty Compson | *Domestic drama* | Capitol | Bway & 50th | 12 M. to 11 P. M. |
| Dangerous Business | Constance Talmadge | *Breezy Comedy* | Strand | Bway & 47th | 12 M. to 11 P. M. |
| Over the Hill | Mary Carr | *Carlton's poem filmed* | Lyric | West 42d | Eve. 8.30 Mat. daily 2.30 |
| Way Down East | Lillian Gish, Richard Barthelmess | *Rural melodrama* | 44th St | Bway & 44th | Eve. 8.15 Mat. daily 2.15 |

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# AT THE BIG VAUDEVILLE HOUSES

## Big Gus Edwards Revue Scores at Palace — Masters and Kraft at Colonial — Royal Has the Lee Kids — Bills at the Chicago Houses

## FARCICAL SKIT MARS PALACE BILL

### "Summertime" Skids into House on Gum Shoes

Barring the sketch "Summertime," which was not in good shape and one man so hoarse that he could barely make himself heard, the new Palace show rounded out good entertainment. The big act of *Gus Edwards'* entitled "Gus Edwards' Revue of 1920," was a whole show in itself, with the extraordinary dancing of the youthful and slim little *Chester Fredericks* proving a

great feature. Edwards has taken the new costumes and scenery that were to have been used in his show and used them for the vaudeville production. It is the biggest thing *Edwards* has ever undertaken and was highly successful Monday night. In addition to *Gus Edwards'* singing and the amazing footwork of young *Fredericks*, the *Furness Sisters, Alice* and *Hazel*, did some especially pleasing work.

*Frenker Wood* and *Bunee W'yde* presented their new laugh-making travesty "All Right, Eddie," and it scored tremendously. The act was unusually well received. It is quite pretentious with a number of screamingly funny comedy hits. Then there was *Eddie Leonard* and his dancing act, with *Eddie* however singing new and old songs to great returns. *Three Bobs* opened the show with a clever crow and dog. The act gave the show a fine start. *A. C. Astor* and his ventriloquial stunts pleased immensely. *Louise Gunning* sang effectively. Her voice appeared in good trim and she had to respond to an encore.

*Lewis and Gordon* presented "Summertime," which floundered like a ship without a rudder, but finally reached the end with only one or two spontaneous laughs in the entire sketch, classically constructed but poorly acted. Why such veteran producers as *Lewis and Gordon* permitted this act to appear at the Palace in such palpably incomplete shape is beyond conjecture.

*Burns and Frabito* picked the bill up from the hole made by "Summertime" and with their music and comedy were able to give the show its proper impetus. The bit employed whereby toy balloons are burst in laughable antics proved one of the act's best comedy props. *Feather Your Nest* is used as a vocal solo by one of the men and is a feature. The second part carried the *Wood and Wyde* travesty which has special settings and was as a whole admirably presented with the applause and laugh returns much in favor of the act.

This was followed by the "Gus Edwards Revue," with *Davis and Pelle* closing the show at a late hour. The *Edwards* act not only makes a mighty "big flash," but has a display of gowns that is alone worth the price of admission. One of *Edwards'* newest song hits is *Partners*, which he sings with *Alice Furness*. Then there is the remarkable dancing agility of *Chester Fredericks*. MARK.

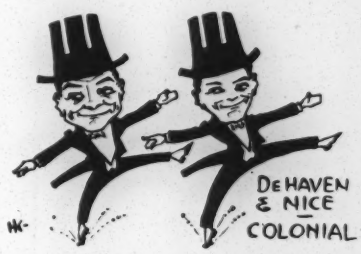
• • •

## VARIED BILL AT THE COLONIAL

### Masters and Kraft and Elsa Ryan Score

The usual well-rounded bill at the Colonial proved as agreeable as ever and made those who braved the deluge outside forget to wish they'd worn their rubbers. From the opening act of *Bohn and Bohn*, a surprise acrobatic team that performed the unusual with nonchalance, one settled down to an evening of "mirth and melody."

The melody arrived with the *Exposition Jubilee Four*, a quartette of colored singers. They harmonized effectively with *Tumbled Down*




*Shack in Athlone* and *Chili Bean* and worked in several comedy effects with considerable skill.

*Harry Masters* and *Jack Kraft* presented themselves in a new satire on "Legomania" ably assisted by *Bobbie* and *Louise Dale, Elsie Lamont* and *Grace Masters*. These chaps have worked out an excellent dance revue with novelty, color and several fine comedy touches. The act is one of the very best of its kind. There Russian burlesque alone would put the act over. The songs by *Cliff Hess* have a good swing and make good dance numbers. The girls danced well and wore artistic costumes. The finish with all six joining in is peppy to the extreme and the act won prolonged applause.

*Jim and Betty Morgan* put over a bunch of their own songs in a highly captivating manner. *Jim* played *Whispering* on his violin and jazzed things up with a wailing clarinet. They practically stopped the show and were obliged to sing a few old favorites as an extra.

*Elsa Ryan* is pert and broguish as ever put over Dion Titheradge's witty little sketch "Peg for Short," cleverly and with much charm. *Richard LaSalle* played opposite the star. *Jack McLallen* and *May Carson* opened the second half with a rollicking what-not which they called "Whoa Sarah." Their roller-skating was good and their patter got across hilariously.

*Charles DeHaven* and *Freddie Nice* in burlesque dances furnished plenty of comedy with the droll costumes and their exaggerated awkwardness. *William Edmunds* in "Not Yet Marie" closed. The very attractive costumes are a big asset to the show, and the dancing chorus seemed as lively as ever. *Edmunds* makes much of his part with a tendency to overemphasize the comedy. CONN.

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## "THE BABY GRANDS" TOP ROYAL PROGRAM

### Diversity Abounds in Bronx Variety Bill

There is diversity in the Royal bill which is handsomely and entertainingly headlined by "the baby grands" of vaudeville, the *Lee Kids, Jane* and *Katherine*, who are "repeating," at this uptown Keith house with returns especially gratifying to everybody, but particularly so to the Keith offices, Manager *Al Darling* and the children themselves.

There was plenty of comedy, music and novelty, with the dramatic sketch, "Blindfolded," played capably by *Florence Roberts* and *Frederick Vogeding*, holding attention and having an unexpected finale that pleased. *Frank Shields* opened with his interesting turn. *Charles Leonard Fletcher* was eminently satisfactory with his characteristic act. There was continual laughter during the *Al and Fanny Stedman* musical and comedy offering. The *Lee* girls closed the first part in splendid shape.

After intermission there appeared *Wilkins and Wilkins*, entertaining;

*Yvette* and supporting vaudevillians in a fine turn; *Mr. and Mrs. Jimmie Barry*, that inimitable comedy pair and their irresistibly amusing skit; and the *Rose Revue*, which held everybody in for the finish.

MARK.

## CHICAGO — MAJESTIC

### Eddie Borden and Other Acts Please

The entertainment at the Majestic this week does not merit that word until two or three acts have elapsed, but after that the bill is a breezy and delightful thing, and we were glad we went.

*Raymond Wilberts*, "the Unusual Fellow," starts things off. His title fits him, for he is unusual. Too much so. His humor is laborious, and his tricks leave us with our normal number of vibrations.

*George Wilson* and *Ben Larson* follow in an acrobatic and funny act that contains only one real laugh, and *Frank Hurst*, with two unskilled laborers to bolster up his courage, is rather a blot on the landscape.

And then the nice things begin to happen, for *Eddie Borden* and his merry crew dash in upon the scene, and the result is delight incarnate. Their Fifth Avenue bus scene is one of the cleverest tricks in vaudeville. Their comedy is bubbly with fun and their dancing is breezy and pepful. *Rose Kessner* and *Ben Mason* are really superior funmakers, and *Edith La Rose* is clever and graceful. *Eddie* himself is snappy and sophisticated.

*Earl Hampton* and *Dorothy Blake* are with us again with their funny lines and gestures, and receive plenty of appreciation.

*Frisco*, with *Loretta McDermott* and *Eddie Cox*, are gay and energetic as ever in their wonderful jazz interpretations, and *Roy La Pearl*, sleek and debonair and well groomed, greets his old friends with his customary *savoir faire*.

*Dupell* and *Dupell* bring the bill to an effective close. SELDEN.

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## CHICAGO—PALACE

### Sophie Tucker Is Bill's High Light

*Sophie Tucker* again appears at the Palace with more pep and punch than ever, if that is possible. Her own song is best, and it is the best heard in some time. *Learning* is its name, and she sings it very sweetly. *Miss Tucker* is quite some comedienne. Appearing in a very classy gown, a faded Florodora frock, she sings of her own bad luck.

*Bronson and Baldwin* in Jack Lait's "Visions of 1970," repeat the successes they enjoyed at the State-Lake a few weeks ago with their comical conception of what might be the case fifty years from now.

A dream of the old South is *Georgia Campbell's* "Gone Are the Days." This pretty thing with its beautiful setting is not marred by any of the present day melodies or jazzy songs. It is "old-fashioned Dixie" pure and sweet.

*Bevan and Flint* pile up a new bunch of comedy and songs, and go very well. *Eddie Ford*, the Australian, succeeded by making funny faces at the audience. *Kirby, Quin and Anger* in "On the Street" offer some half-baked fun. *The Nightons* opened and the *Four Mortons* closed. JIMALONE.

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# NEW VAUDEVILLE ACTS

## Elizabeth Brice Offers New Act

*Miss Brice* has a winning smile and a charming manner which enables her to put over her new act in fine style. She introduces *Leo Minton* at the piano, and *Ned Norton* as her singing partner. She opens with *Tomboy Girl,* and then sings *Sweetheart Blues* with *Norton.* He follows with *She Gives Them All the Ha, Ha,* and then *Miss Brice* sings *The Japanese Sandman,* using a vase of cherry blossoms which she is arranging during the singing of the song. She dances to the same number played in waltz time. The closing feature of the act is a burlesque of the *Barrymore* family at teatime, and the song *Lionel, Ethel and John* was clever—even though the idea was borrowed from *George Cohan's Julia, Donald, and Joe.* The two men appeared not to attempt to imitate the Barrymore men, but *Miss Brice* wore an orange gown and adopted "Ethel's" voice rather well. The act is well staged with blue hangings and fixtures to match, and was very well received.

CONN.

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## A. C. Astor Is Bully Good Ventriloquist

*A. C. Astor* is a ventriloquist and a good one. He is on the Palace bill this week. Imagine a bill with an *Astor* and a *Vanderbilt* on it. That was true at the Riverside last week. While *Gertrude Vanderbilt* upheld her spot, *Astor* did not fall down upon his assignment. He was on second, with an act that was both amusing and entertaining. *Astor* is an Englishman but has a routine with the dummy that is more American than anything else. *Astor* and the dummy he calls Mike McGinnity, have a line of exchange that is along a former routine but it is well done especially the crying bit during the solo, *Oh, What A Pal Was Mary. Astor* was a big hit at the Palace.

MARK.

• • •

## Dick Duffey and Hazel Mann Have Classy Act

*Dick Duffey* and *Hazel Mann* are at the Riverside in a new act that is scoring the biggest kind of a hit. *Hazel Mann* has always been a credit to vaudeville. In her new partner, *Dick Duffey,* she has a chap with personality and who works harmoniously with her in the presentment of a bright and snappy little turn that is billed "Via Telephone." They have a special stage layout and *Miss Mann* looks like an American Beauty in her attractive stage clothes. And what personality! She radiates it by the gallon. She handles her lines effectively and sings most acceptably. It is a smooth-working turn. Both *Mr. Duffey* and *Miss Mann* are capable and understand their stage tricks perfectly. A pleasing, pretty and classy turn and one that fits in nicely upon the "big time" bills.

MARK.

## Clifton and Spartan Try Hard for Novelty

Two men. Best classified as hand to hand balancers. The acrobatic routine is sandwiched between a musical opening and closing, with one boy starting a violin solo of a slow composition and picking up a similar trend at the finish. The men did well with what hand balancing they did, but the try for novelty did not fool anybody. The arrangement at best slows up the routine, which is not of the fast and lively type. Hand balancing never was lightning fast. Act well received at the American.

MARK.

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# ACROBATS TOP ALHAMBA BILL

## Franklyn, Charles and Company Have Pretentious Act

In desert air somewhere there buds a rose, and blooming fair someone transplants it to a richer soil, a more artistic atmosphere. So is it every now and then in small time vaudeville. Among the acts this week at the American there looms up in manifold ways a new act that is doing business under the name of *Franklyn, Charles* and company, in a unique versatile classic, 'A Surprise.' And indeed it was a surprise, so much so that we cannot be further surprised if we should hear within the next two months that it has moved into big time.

It is an act that will bring more honor to the higher stage of the more finished and well polished vaudeville. *Franklyn* and *Charles* are acrobats of the highest order, but this does not come forward as a bald-faced fact but rather as a pleasant discovery on the part of the audience, until all costumes are disguised. Their travesty on L'Apache is one of the most amusing things that has ever been seen aside from being something entirely original and novel.

Next in order for the high honors of the bill come *Ronair* and *Ward* in an old act fixed up nicely to bring it to date. They have a good many funny lines in their act and were largely responsible for keeping the crowd in good humor. *Waiters Wanted* is also an act of some veteran years. Their lines are good and strikingly humorous. With some rewriting and rehearsing and having all hands act natural they may well aspire to big time which they should attain (providing they are willing to spend the effort and time on their act).

The *University Trio* were neither above nor below average in their harmony offerings. *George Stanley* and *Sister, McConnell* and *West, Milton* and *Hall,* and *Sims* and *Warfield* are average acts. At least they should be given credit for some talent and discretion. *Trovato* with his crazy eccentricities finished up a bill that on the whole was satisfactory.

MARGOLIES.

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## NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

| | |
|---|---|
| **Lindy And Me** | |
| **Broadway Rose** | **Ruby Norton** |
| **When We Are Married** | **Duffey and Mann** |
| **Naughty Waltz** | **Fay Marbe** |
| **Old Irish Mother O' Mine** | **Lynn & Howland** |

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**ZELDA SANTLEY**
**BLYTHE DALY**
**SAMUEL JAFFEE**
**ELISE BARTLETT**
**ROLLO LLOYD**
**JOSEPH LAWREN**
**ROBERT ARMSTRONG**
**HARLAN THOMPSON**
**CHARLES LE MAIRE**
**RITA ROMILY**
**JACK OSTERMAN**
**OTTO KUHL**
**MITCHELL GREEN**
**LOUIS BERKOFF**
**FREDA BERKOFF**
**GLEN ANDERS**
**PERCY HELTON**
**FRANCES CARSON**

# MUSICAL BILL AT THE ALHAMBRA

## Nat Nazarro and "Little Miss Melody" Headline Program

With "Little Miss Melody" as the featured number, the new bill at the Alhambra opened under excellent auspices. It is a good bill, made interesting by contrast and novelty. *Camilla's* birds open and they cause continuous ripples of laughter with their nifty fox-trotting, athletic stunts and fire department close. *Maurice Burkhart's* paradoxical skit, "Joy and Gloom," pleases as usual with its scenic and costume effects and appropriate song settings.

That skillful writer and composer, *William B. Friedlander* presents, "The Man Hunt," an ingenious playlet about a sleep-walking lady and her unusual experiences at a house party. The playlet is well acted by *Isolde Illian* and *Frank McHugh* who develop the interesting situations to the great satisfaction of the audience.

*Yvette Rugel* receives a hearty welcome at the Alhambra where her delightful program of songs stops the show. Her special hits were *Kiss Me Again* and the southern melody close.

*Nat Nazarro* and company repeat their successes at every theatre. Their routine of comedy is embellished by the musical stunts of those two clever colored youths,—Buck and Bubbles. *Hibbitt* and *Malle,* as "Two Ladies Men" amuse with their garrulity about ladies and the high cost of living while *Bob Hall* elicits applause with his pleasant extemporaneous chatter.

"Little Miss Melody" is a pretentious operetta by *Jack Lait* and *Gus Edwards,* featuring *George Whiting* and *Sadie Burt* who fits as neatly as gloves into their roles. The music and melody are both agreeable and good work is done by the assisting company which includes *Maxwell Dinus, Stephen McNally, Sophie Mills* and others.

"Congo Nights," by *Violinsky* and *Cowan* sent the audience away in a happy frame of mind.

SOBEL.

# WOMEN FEATURE NEW RIVERSIDE BILL

## Feminine Contingent Works Hard to Please

The Riverside show runs much to the eternal feminine this week. They headline and hold every other line and do it to the evident satisfaction of everybody that attended Monday afternoon.

*Anna Chandler* was probably the biggest "name." *Bessye Clifford* opened the show. A good looker and offering a pleasing turn. *Ruby Norton* was third. Has a classy act. Sings like a nightingale. Was a big hit. Sang *Broadway Rose* for an encore and put it over with a hearty applause smash.

*Corinne Tilton* was there with her revue and this clever little entertainer held attention, got much applause and displayed versatility that established her as a bonafide "big time" favorite. That drunken "bit" of hers is becoming a vaudeville classic. Her big turn closed the first part.

The women that held up their part in the second period were *Emma Sharrock,* with the *Sharrocks,* a mindreading genius, *Elisa Cansino,* with the dancing *Cansinos,* and last but not least, the breezy comedienne, *Anna Chandler.*

*McCloud* and *Norman* were second and they offered up a line of stage material that was well received. The *Duffy* and *Mann* act pleased immensely. Reviewed under New Acts.

*The Sharrocks* certainly hauled down a big hit, this act ranking unquestionably alone. It has a corking line of comedy and plenty of novelty in the way that Harry and Emma conduct their mindreading stunts.

An act that is made to order for vaudeville is the dancing offering of *Edouard* and *Elisa Cansino.* An unusual turn. A big hit.

Anna Chandler closed the show. She was aided and abetted by *Sidney Landfield* at the piano. The latter proved an acceptable foil in assisting *Miss Chandler* in putting over her irresistible comedy and songs.

MARK.

• • •

## Joe Goodwin on His Own

*Joe Goodwin,* one of the most successful lyric writers in the music industry and who, until a few weeks ago was general manager of the Shapiro-Bernstein Music Co., is forming a corporation of his own to publish his compositions.

*Goodwin* is engaging associate talent to aid him in constructing his catalogue.

• • •

## Innes Brothers Held Over

For the first time in several months a vaudeville act has been held over for a double engagement at the Fifth Avenue, the favored turn being the Innes Brothers who recently passed up an engagement with a musical comedy to accept a season's route over the Keith circuit.

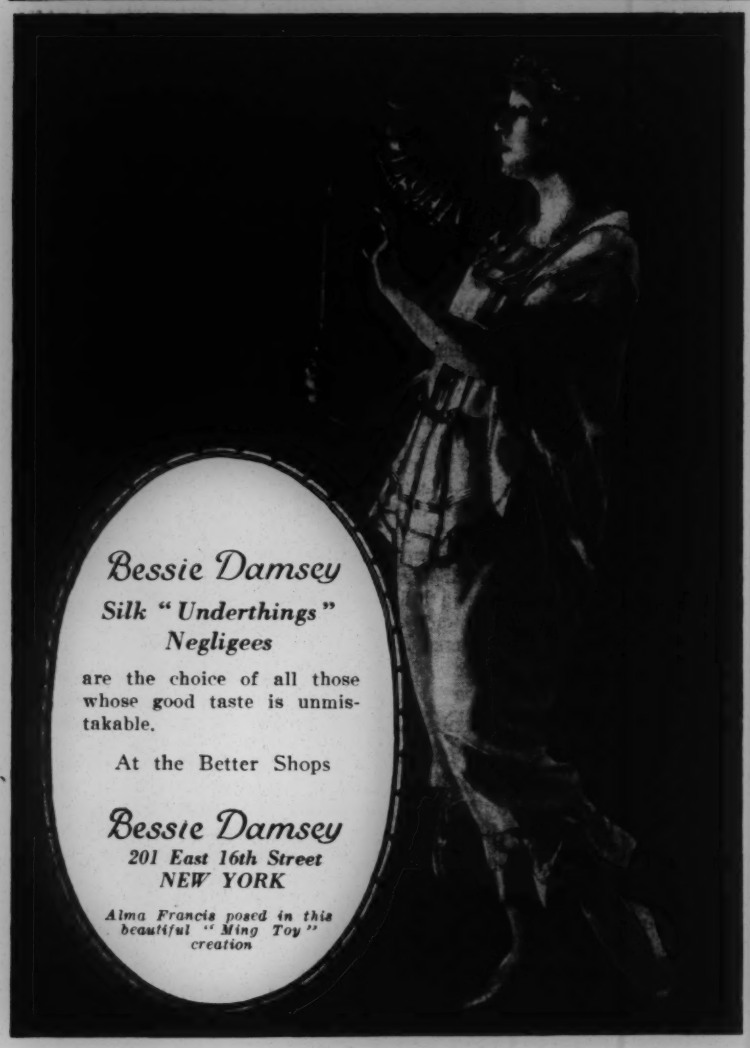
• • •

## Bob Dailey's New One

Augustus McHugh, author of the justly famous "Officer 666" is writing a new vaudeville skit in which Robert L. Dailey will be featured. The title as yet has not been selected.

*!Do You Want to Get in the Movies! Write* DRAMATIC MIRROR, *133 W. 44th St., New York.*

# Popular with Stage and Screen People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Nat Lewis

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## REGARDING "MARTINIQUE"

***To Whom it may concern:***

Walter Hast, and The Martinique Amusement Company, of New York City, no longer have any rights whatever in the dramatic play "MARTINIQUE," and any contract for any part of the rights to "MARTINIQUE" is invalid unless made with the author Laurence Eyre of Philadelphia, Penna.

**HOWARD M. LONG,**
**Attorney for Laurence Eyre**

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# Page Johnny O'Connor!

THERE is no shortage of vaudeville acts notwithstanding the million and one reports that there was a dearth of turns where bookers spent their days and nights. On the other hand there are acts to supply every theatre with a dozen bills or more and enough to slip to the countrysides. It all comes from a raft of shows closing road tours which dumped turns taken from vaudeville back into the "two a day", the "three a day" and every other kind of day. Take the honest word of *Harry Shea* who covers New York like a blanket and probably hits more supper shows than any other agent in New York, with his days all too short and his nights even shorter to "catch" acts. He says there are acts to burn. Acts everywhere and not a week's booking. He says that the books are pretty well filled, there are few cancellations and that acts that expected road and legitimate engagements are bobbing up on Broadway every day.

. . .

## Darling Is Honored

*Edward Darling*, perhaps more familiarly known along the vaudeville way as *Eddie*, Keith's general booking manager, had honor thrust upon him that down around the Palace the bunch knew nothing about until later in the week. A one-step has been written and dedicated to *Mr. Ed. V. Darling* by *Julius Lenzberg*, the musical director of the Riverside, and *Sidney Landfield*, pianist, with *Anna Chandler*, who is playing at the Riverside this week. It's entitled *Darling* and is being played during the intermission. *Eddie Darling* was all smiles at the Riverside Monday afternoon.

*Fred Fisher* is giving the Literary Digest Timely Topics a run for their money. He goes back to the stone age for some of his wheezes that are giving "small time acts" a new lease on life.

After a long absence from the "big time" *Leo Carillo* comes back with a vengeance and at more money than *Leo* once dreamed was in the U. S. A. He's at the Riverside next week.

*Judge Landis* can now get a week in vaudeville. Perhaps *George O'Brien* has already sounded him upon the proposition.

There is a report that *Blossom Seeley* is to remarry.

'Tis the day of Thanksgiving. About the only ones running around with a bunch of thanks in one hand and a mint in the other are the profiteers and the landlords.

. . .

## Cantor Quiet "Draw" at Audubon

*Eddie Cantor*, late of *George LeMaire's* "Broadway Brevities" was at Fox's Audubon the last half of last week. Business to the rails. *Eddie* was retained for the first three days of this week and without any special newspaper billing packed them in. *Eddie* is with the Shuberts and goes with the new "Midnight Promenade" show.

*Roscoe "Fatty" Arbuckle, Paramount's hefty comedy star, has old-fashioned ideas about celebrating Thanksgiving. He also has the old-fashioned equipment, it would seem*

Which recalls that *Jane Green* and *Jimmy Blyler*, late of the Century Roof shows, are playing some Fox theatres. They were at the Central Sunday night and stopped the special concert cold. They had to drag the piano back for *Jimmy* so that an encore could be given.

*Broadway Rose* lay on *Fred Fisher's* desk. He published it and then Broadway rose. It is still going like a rocket in popularity.

There need be no worry about kiddies going into the Keith houses unescorted. It can't be done. That 81st Street doorkeeper is a darb when it comes to checking up the ages of the matinee flappers.

*Alex Sullivan* is gaining in songwriting popularity. He will now write three special numbers for *Lew Fields*.

. . .

## Moss Houses Over

There was doubt. There was misgivings. There was speculation. There was conjecture. Heap talk and all that the Moss houses in taking up the Keith mantle would do a Brodie. Too much vaudeville, said they. But they reckoned without the power of the Keith name. It's now a gratifying fact that Moss houses are doing big business. Some biz at the uptown houses in particular. The Hamilton turns 'em away. The subscription gag also works like a charm. Straight vaudeville without a feature film at his house. The 181st Street is also jamming on the returns. Here a feature is worked like the form at the 81st Street.

. . .

## Under the Mistletoe

*Marc Klaw* and *Abe Erlanger*.

*Blossom Seeley* and *Rube Marquard*.

*Leo Donnelly* and *Marty Sampter*.

*Frank Fay* and *William Halligan*.

*Abe Attell* and *Arnold Rothstein*.

*John J. McGraw* and *Wilton Lackaye*.

*Joe Laurie* and *Aileen Bronson*.

*Joe Flynn* has made a name for himself. Once a vaudevillian now a regular set-fire-to-'em-kid press agent. He's busier than *Don*, the talking dog, ever thought he would be. *Loney Hascal* was the only one ever on speaking terms with *Don*.

The Orpheum Circuit isn't likely to play "Over the Hill To The Poorhouse". There was too much dividend on last season's earnings for that.

*Neal O'Hara* is going to land right side up in vaudeville now that the comic paragrapher is shooting some bon-bons that way. They all fall.

*E. F. Albee* has returned from an extended business trip outside of his eastern theatrical rounds.

. . .

## "Midnight Rounders" Touring

"The Midnight Rounders,' the Century Roof attraction, will take to the road in six weeks, to play a run in three cities, Boston, Philadelphia and Chicago, in the order named. The piece will be under the supervision of the Shuberts and will carry the following cast: *Eddie Cantor, Harry Kelly, Lew Hearn, Joe Opp, Tot Qualters, Cleveland Bronner, Grace* and *Berks, O'Hanlon* and *Zambino* among others.

Another show will be produced at the roof to succeed it.

## IS THAT SO!

*Earl Saunders* and bride are now domiciled in a regular New York flat. *Earl* is now looking for that guy who said "two can live cheaper than one."

Milk is coming down a cent in December. The snowfall is expected to exceed all expectations. Vaudevilleians are drinking considerable milk these days.

Maybe Broadway will be known as the Milky Way.

*Young Farley*, the Times Square newsstand impresario, knows all the actors by their pictures. He's on speaking terms with every lobby frame that comes his way.

Now that the American Legion has had its Parade *Bert Savoy* thinks it's time that the American Beauties had a Fifth Avenue turnout. He will buy a new wig and march with the rest.

*Bert's* with the Equity. If he goes on *strike* per instructions from headquarters it would probably be a *mash* note.

*Jay* says, meaning *Jay Brennan*, that Margie is barred from the Chorus Girls' organization.

There are thieves about some of the dressing rooms. *Karl Emmy* has a dog act and lots of dogs but he is thinking of putting a police dog with the act. Forewarned is forearmed.

78,000 persons at the Yale-Harvard game. Proof that the country isn't going to the dogs but that it's going out to see a lot of longhaired ginks kick the stuffings out of a foot ball. Apparently a crazy way of spending an afternoon. Nobody ever thinks of giving the gridiron winners a week in vaudeville.

Too bad that *Freeman Berstein* went abroad to see the birthplace of Ponzi. He'd rent the Yale Bowl to stage another *John McGraw*-All Comers scrap any day.

## 5 YEARS AGO TODAY

John Drew Appears in "The Chief" at the Empire.

Actors' Equity Association Starts Publication of Official Organ, "Equity."

Bjornson's "When the Young Vine Blooms" Is Produced at the Garden by Emanuel Reicher.

Paramount Releases "Bella Donna" Starring Pauline Frederick.

"The Gentleman from Indiana" with Dustin Farnum Is Presented by Paramount.

## 20 YEARS AGO TODAY

"My Lady Dainty" Is Presented for First Time by Effie Shannon and Herbert Kelcey in Newark.

Betrothal of Johnston Forbes-Robertson and Gertrude Elliott Announced.

"Esmeralda" Is Produced at the Metropolitan with Grace Van Studdiford in Cast.

Bernhardt Ends Paris Run of "L'Aiglon," Having Played to $450,000 in 234 Performances. Rostand Receiving 10 per cent Royalties.

E. F. ALBEE, President J. J. MURDOCK, General Manager
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# In the Song Shops

LEO FRIEDMAN

*The eminent American composer who has given us such famous songs as "Meet Me Tonight in Dreamland," "When I Dream of Old Erin," "Coon, Coon, Coon," "Let Me Call You Sweetheart," and many others. In addition to being a composer of note, Mr. Friedman is one of the most talented pianists in the country. His career as a composer dates back to his first waltz composed at the age of six. In spite of his past achievements, Mr. Friedman says that his greatest song is yet to be written*

BY MARK VANCE

## For This We Render Thanks—Walter Irving Prolific—Another Union Heigho!—Mrs. Stasny Busy

NOTWITHSTANDING all the downpour of crocodile tears and the prodigious use of expansive badannas by the music publishers as a whole, said floodgate of sorrow and lamentation being due to what they declared was a "slump," "the bottom dropped out of business" and "music sales have gone to the dogs" and all that sort of thing, the cold, barefaced fact remains that the music colony has much to be thankful for. But are they? One day the sales have been down and the next up, with the result, however, that the numbers in popular accord met with unprecedented success just the same. Since the war wound up its last bit of business in "official action" the majority of the publishers have gone along swimmingly. There might have been one or two concerns badly bumped but in the main prosperity has perched itself high and dry upon the banners of the publishers.

For this we render thanks. We render it in the name of the music publishers as a whole. We do not believe that the leaders are starving to death. We fail to see any processions to the cemeteries where defunct businesses and deceased "hits" are expected to be laid "at rest." What passes away does so without the layman the wiser. But the publishing concerns go on, with new "hits" and new ledgers.

Were there any sales

### Of Song Hits

this past year? Not a one according to the reported "slump." Did they sell one copy of *Dardanella?* Yet Fred Fisher is going like a race horse bent for election with a late number of wholly, vastly dissimilar style, namely *Broadway Rose.* He has others but this will be sufficient for the sake of illustration. How about Remick?

Did *Jerome Keit* or *Mose Gumble* put locks on the doors and run lickety split for the deepest point in the Hudson because there were no sales or demands for *Avalon, LaVeeda, Hold Me, Venetian Moon, Japanese Sand Man* and *Like A Gypsy*? They have a raft of others that are holding big popularity. Should Jack Mills be thankful for *Manyana*? His *Sweet Mama* and *Cinderella* songs? Should the Witmark concern give grateful sighs for such numbers as *Let the Rest of the World Go By, Down the Trail to Home Sweet Home* and *Tripoli*? How about Feist? Did anybody buy a copy of *Baby's Arms, A Young Man's Fancy, Irene* and *Alice Blue Gown*? Should Feist have cause for thanksgiving when he has *Feather Your Nest* and a new one, *Marimba* that is gaining speed by the hour?

We know there is high elation in the sanctum of the Maurice Richmond Music Company with Jack Robbins leading the merry hurrah over such successes as *Now And Then, Gra-Na-Da* and a new one or least one that has been reposing quietly on the shelves, namely *Somebody,* and Richmond also has cause to be thankful for the popularity attained by *La Veeda, Smiles* and *Tell Me.*

We can go on and on

### Mentioning Names

and must add a few more anyway. How about *Whispering*? The Sherman-Clay Company hasn't sold a single copy? Tell that to the Pacific Ocean and hear the moan. And there's the Victoria Company, a subsidiary of the Harms organization.

**Best Selling Sheet Music**

**FOX TROTS — Whispering, Sherman, Clay; Avalon, Remick; Feather Your Nest, Feist.**
**BALLADS—Lonesome That's All, Forster; Down the Trail, Witmark.**
**WALTZES—Tripoli, Witmark; Sweet and Low, Forster.**

How about *The Love Nest*? Watson-Berlin & Snyder should show no rejoicing over *So Long Oo Long, Old Pal Why Don't You Answer Me? I Want To Fall Asleep and Wake Up in My Mammy's Arms* and those new ones, *Look What You Did With Your Doggone Dangerous Eyes* and *Margie.* And we might add *Ja-Da.* Then there's the Broadway Music Corporation with no leaders and no sales for *Oh By Jingo* and *Chili Bean.* Believe that but wink the other eye. And Shapiro & Bernstein with *Rose of Washington Square* and *Beautiful Ohio* and those new ones including *Palesteena* and *In Old Manila.* Will H. Rossiter with *Kismet.* Pace & Handy with their famous "Blues" songs as well as *Pickaninny Rose.* The Forster Company with *That Naughty Waltz, Sweet and Low* and *Lonesome That's All.* B. D. Nice with *Wondering* and *Romance.* And Irving Berlin with a long list that includes *Tired Of Me, Bimboo Down On Bamboo Isle, Sahara Rose,* etc. There are others with us recalling that amazing seller, *Nobody Knows and Nobody Cares.* Jos. W. Stern had many including Blue Diamond. And the A. J. Stasny Company with its "naturals" including *Pretty Kitty Kelly.* And by no means forget *Peggy* that Feist took over from Daniels & Wilson. The Riviera with *Rose Of China.* So on and so forth.

*Walter Irving* is versatile and

### He's Prolific

as attested by his switch from the writing of songs to the writing of motion picture scenarios and to the assuming of the general supervisorship of all the films to be produced by Superior Pictures Company. *Irving* is always busy and always alert. Songwriting especially the grinding out of melodies is as easy as falling off a log for him. By way of recalling some of his most prominent and most popular numbers we herewith enumerate such tuneful melodies as *Yesterday, Dreaming Of Some One Like You, Never Mind, Wonderful Girl, On the Cannibal Isle, Little Robin Redbreast, Jazzbo Blues* and others. All of these are published numbers. *Irving* is writing for the Superior Company which will release through the World Motion Picture Corporation, has entitled his first subject, "The Little Liar" and it will have a complete musical score from the Irving-Berlin shop, the full arrangement by *A. Louis Moquin. Irving* has our best wishes for a cyclone of success.

It's here at last!

### The Songwriters' Union

has been formed with sure enough officers and a line of campaign that may mean a proposition to be reckoned with. In a place where the beefsteaks come and go, some thin and some thick, the new "organized labor" offspring became a real live thing. It has yet to affiliate itself with the American Federation of Labor but immediate steps are on to bring about such a relation. It will likely come to pass that the new union will be a branch of the Actors' Equity Association. It's reported that *Victor Herbert* is president, *Grant Clarke,* vice president; *J. Bodewalt Lampe,* secretary; and *Louis Hirsch,* treasurer. Those foregathering for the organization signed a pledge that they would not sign any contract other than the official Authors' & Composers' Protective Association royalty agreement. Committees have been named to bring about a more active body. Heigho, what's next.

. . .

**Best Selling Music Rolls**

**AEOLIAN — Waltz, Alabama Moon (4085), Erelbach and Milne; As the Years Go Drifting By (Marimba Waltz), Brooks and Milne (4047).**
**Q-R-S—The Love Nest (10092).**
**REPUBLIC—Fox trot, A Young Man's Fancy (52326), Bellcamp.**

## IS THAT SO!

*Phillipa Grant,* known as a musician of note, playing vaudeville for the past three years, has become affiliated with the Riveria Music Company's professional department.

*Empty Cellar Blues,* considered one of the best Prohibition songs of the season, is being used by many revues and vaudevillians.

*Clarence Gaskill,* who has written some of the season's most popular numbers, is writing a new number that is reported by those who have heard part of the melody as being the best one of *Gaskill's* repertoire.

*William B. Friedlander's* waltz hit *I've Saved This Waltz For You* of his musical show, "Pitter Patter," has reached the "mechanicals." This song has had an amazing sale since its big hit the opening night. The other "Pitter Patter" songs have also met with a ready sale.

*Betty Booth* who is known in vaudeville as one of the "best bets" of "The Melody Charmers," is making the biggest hit imaginable with *Broadway Rose.*

*Erno Rapee,* musical director of the Capitol orchestra, has established himself solid with the topical-song devotees by playing all the late numbers during the exhibition of the news pictorial and comedy films.

**Best Selling Records**

**AEOLIAN—Fox trot, Gra-na-da (14107); song, Sally Green (14104), Harmonizers' Quartette.**
**COLUMBIA—Fox trot, Idol Eyes (A2975), Paul Biese Trio; song, Sally Green (A2980), Nora Bayes.**
**EDISON—Fox trot, My Sahara Rose (50685), Wadsworth-Wiedoft Quartette; song, They All Love Jack (82193).**
**PATHE—Fox trot, Feather Your Nest (22447), Dennie Krueger Orchestra; song, The Vacant Chair (20469), Carlton Williams.**
**VICTOR—Fox trot, Avalon (35701), Paul Whiteman Orchestra; song, My Little Bimboo Down on the Bamboo Isle (18691), Aileen Stanley.**

# Fashions From

## JUNE ELVIDGE

Old Masters

*June Elvidge, who graces the leading role in "The Girl In the Spotlight," makes a decidedly chic appearance in this Crown, Inc., gown. The low basque and modish panniers, outstanding features in so many of this season's models, make this frock particularly attractive. Wine colored Jacquard Roshanara Crepe, embroidered in gold, and combined with embroidered Indestructible Voile in the same shade, are the materials used. A black velvet hat from Dobbs, in decidedly becoming outline and lovely decoration, completes a smart outfit*

## By Mlle. Rialto

A NEW star has come to town in the musical play, "Jimmie" which opened the new Selwyn Theatre, the Apollo. This petite, but very brilliant luminary of the new season, is *Frances White,* with hair slicked back in accustomed place, and wearing several "kid" dresses in happy fashion. However, there were many costumes well worth a second, or even third glance which were

### *Designed by Bendel*

and which were worn with distinction by several members of the company. *Hattie Burks* in particular, looked smart in a reindeer duvetyn frock admirably suited for a walking suit on these brisk days. A one-piece model, it was made striking by the placing of velvet side panels in the same shade which were attached to loose pockets. Long sleeves and high neck, trimmed with brown fur, were featured in the blouse, which gave a natural waistline. A

### *Hat of the Dress Material*

was worn with charming results, for it was a round, turban affair, with tam top and rolled-up brim in the popular Fall reindeer shade. Stockings of a like color and low ties completed a fetching outfit.

*Rita Owen,* who dances with rare grace and charm, also deserves a word of praise for the distinction with which she wears her gowns. One dancing frock—just the thing for the 1920 debutante—was really exquisite. In coloring it combined the delicate tones found in the orchid. Orchid tissue, giving silver tones when in motion, formed loose panels—about eight in number—which fell to the hem of the short skirt and were slightly caught up in harem design. These were hung over a fluffy underskirt in

### *Japanese Orchid Chiffon*

which gave a colorful note to the skirt. The corase, cut low and without even the conventional shoulder straps, was made of a band of silver cloth at the top, followed by a draping of orchid underneath. About the waist was tied a turquoise blue tulle girdle which finished in a large and lovely bow at the side, where also nestled an artistic floral bouquet. These were in colors which included various shades of orchid and blue. This was indeed a lovely little frock and quite suitable for the fastidious person.

The chorus, too, was becomingly outfitted, and one particularly pretty frock was fashioned of jade chiffon which utilized

### *Monkey Fur Trimming*

with stunning results. This fur is proving quite the thing this season in adding a smart touch to the afternoon or evening gown. In a green frock, a low cut bodice was simply made, while a tunic of uneven lengths proved the outstanding feature in the skirt. Two bands of the fur ran diagonally across the tunic one mid length of the material, and the other finishing the hem line,

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

# The Footlights

while the under skirt fell softly beneath. Another gown of brilliant coloring as worn by a chorus miss, was in

*Bright Orange Net*

which of course, attracted the roving eye. A simple little bodice revealed a rounded neck. There were short sleeves, while the skirt, of fluffy orange, was relieved of plain outline by its side panels which were made distinctive by the addition of three tiers of the net, shirred fully.

Down at the Greenwich Village Theatre, where new plays are forever attracting the busy theatregoer, "Samson and Delilah" is revealing new talents in the person of *Ben Ami.* Giving him admirable support is *Pauline Lord* in the role of the wife. *Miss Lord,* in the first act was seen in a comfortable house negligee of brass colored crepe de chine in which dots and circles of a deeper tone relieved this trying shade. A ribbon-trimmed under skirt was full and fluffy, and it was over this that the knee length negligee was worn. Later a

*Draped Afternoon Gown*

in a rich shade of brown proved very becoming. The skirt was very artistically draped, giving the slightest suggestion of the apron effect, in its draped folds, while a plain waist was relieved at neck and cuffs by cream colored lace.

The death knell of the old-fashioned shirtwaist has been sounded—for this season at any rate, with the possible exception of the sport waist. Now, in our costume suits the waist is either of self material, or

*A Contrasting Blouse Effect*

is achieved by the use of rich laces which fall in long lines below the waist and meet the skirt with a dainty ruffling which really forms a one-piece effect. In a really stunning model recently displayed, a black satin skirt, beautifully panelled, was topped by a striking bodice of apricot crepe de Chine embroidered in gold, thus giving

*The Oriental Note*

in its two fabric and color combinaiton. In evening gowns this contrast of both color and materials, too, is finding high favor. One lovely gown spied at the theatre recently had a bodice of white sequins, while a skirt giving extremely slender lines, was of black sequins over which clouds of tulle in black and white formed an airy and graceful tunic effect. About the low designed waist was a girdle made of rope of black sequins tieing loosely and hanging in fringed finished ends, well below the knees. And these girdles, well, to tell the truth,

*Are Very Fascinating*

and perhaps the most important feature of exclusive evening gowns. Sometimes they are wide and glistening with silver and gold brocades, with colorful designs showing in the folds. Other ribbon girdles are narrow and hang in streamers in stunning effect.

Old Masters

## FLORENCE FAIR

*A distinctive feature of this smart afternoon gown, is the elaborate embroidery in green ribbon which decorates the skirt and blouse so effectively. It brightens the Black Satin Sonata used in creating the frock, wonderfully, and proves a new and wholly satisfactory use for ribbons. Florence Fair, who lends charm to "Clarence," appears particularly well dressed in it. To the Crown, Inc., frock Miss Fair has added a Dobbs hat of black duvetyn, the outline of which is thoroughly in keeping with the youthful design of the dress*

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

# Fair and Cooler

*Alice Lake, Metro star, finds fun in riding a sea horse through the white caps*

*Viora Daniel in "The Life of the Party" (Paramount) takes up hand ball*

*(Above) Del Lorice of Pathe's Vanity Fair Maids dressed for a journey to Mecca*

*Mildred Davis, leading woman for Harold Lloyd (Pathe) is a figure of fairy fluffiness. Lucky Mr. Lloyd.*

*Keeping in trim is the occupation of this Christie Comedy girl (Educational)*

*(Left) Julia Faye in one of the striking costumes seen in the "Cinderella's Vision" episode in Cecil B. DeMille's "Forbidden Fruit" (Paramount*

*A Fox Sunshine Comedy girl believes that the early bathing girl catches the pearls*

# "Brewster's Millions" By Roscoe "Fatty" Arbuckle

***The first installment of a serial to appear weekly in The Dramatic Mirror. From the novel by George Barr McCutcheon. Play by Melville Stone and Winchell Smith. Scenario written by Walter Woods. Directed by Joseph Hennaberry. Starring Roscoe "Fatty" Arbuckle. Released by Paramount***

## PART I

EQUIVALENT to being born with two gold spoons in one's mouth was the fortune of Monte Brewster, who, although he was not to know a father's care from his earliest infancy, was blessed or obsessed, whichever way you like to put it, with two grandfathers—both well to do, one rich by inheritance and the other a self-made man; one an aristocrat, the other a man who believed in brawn combined with brain.

Back in the year 1897 B. P. (which signifies "Before Prohibition"), Monte Brewster was two years of age and the Brewster home was the pride of the block in the town where his widowed mother resided. Likewise, of course, the Brewster baby was the pride of the neighborhood, and, as became a scion of wealth, was a decidedly chubby infant with a mischievous disposition and a very strong suggestion, even at this time, of the man he was to become.

### Our Story Opens

with the occasion of Monte's birthday, and while Grandfather Brewster arrived in his smart trap, Grandfather Ingraham appeared on the scene on the steel steed of the 1890's—a bicycle. As the latter entered the driveway to the Brewster home he almost collided with the baby carriage in which reposed his hopeful grandson, falling off at the very feet of Grandfather Brewster, who beban to berate him for his carelessness:

"There ought to be a law against bicycles. The streets aren't safe any more!"

The other laughed him to scorn. "Go hire a hall!" exclaimed the democratic grandfather. "You make me tired!"

It needed but a glance to have determined the fact that the two old men, while having a common object in life—the up-bringing of their grandson—were absolutely opposed to one another in every other particular.

Within the house Mrs. Brewster

### Saw the Approach

of the grandfathers and showed her annoyance by her expression. She herself was a rather comely woman, somewhat inclined to embonpoint and fitting well into the atmosphere of the place where everything seemed fat, even to the cat, the nurse maid, the baby and Mrs Brewster's income.

Still arguing, the two old men entered the room and appealed to the mother.

"I'm going to bring up that boy to be a worker, to do things," declared Ingraham.

Brewster pounded his hand with his fist and cried: "He's a gentleman, a Brewster! I'll see that he doesn't have to work!"

"Oh, please be quiet," said Mrs. Brewster, and led the way toward the dining room.

During the ensuing meal Monte, from his high chair, succeeded in interjecting into the conversation a number of amusing actions, such as throwing a piece of ice down Brewster's neck, or hitting Ingraham in the face with a pair of spectacles. The interrupted meal was finally brought to a rather abrupt termination by the two grandfathers leaving in high dudgeon, somewhat to the relief of Mrs. Brewster and greatly to the amusement of the precocious child.

So it continued through the next

*Once upon a time Monte Brewster was a baby and this is the kind of baby he was, according to Roscoe Arbuckle who plays him in Paramount's "Brewster's Millions."*

three years, each of the grandfather's determining daily

### To Do Something for Monte

and neither doing anything. But on the occasion of the child's fifth birthday Grandfather Brewster confided to his daughter-in-law his plan to send Monte to a Military Academy. Grandfather Ingraham again appeared on the scene and took umbrage at this proposition.

"You will never make a molly-coddle out of little Monte!" he declared.

Again the argument was on and Mrs. Brewster sank into a chair with complete disgust, while Monte, having climbed up to the window, heard all with much enjoyment. Finally, by means of a sling shot, accurately directed, he succeeded in hitting both his grandfathers, who were by this time at the point of actual battle. It was almost too much for the widow, who finally said:

"I don't want your help; I don't want your money. I want you both to

### Leave Me Alone

and let me bring up my own child!"

"Very well," cried Ingraham, livid with rage, "let Brewster take care of you and the child. I wash my hands of the whole thing!"

He marched out and Brewster approached. "If you will have it that way," he said, "let that old idiot spoil the child and you. I'm through!"

He also started for the door and Mrs. Brewster sank into a chair with a sigh of relief. "I don't care," she said. "I am glad of it!"

Monte rushed to his mother's arms and was enfolded in her embrace. "I'm glad of it," she repeated, as she kissed him.

### Years Bring Changes

to us all, and in 1920 the rooming house which sheltered Monte Brewster was *not* the pride of the neighborhood. Indeed it was an old brown stone front, the basement of which had been given over to a cheap French restaurant, and the whole place indicated genteel poverty.

Meantime Monte's mother had gone the way of all flesh, leaving the young man, on his twenty-fifth birthday, motherless and penniless, for the two grandfathers, true to their word, had thoroughly washed their hands of him.

### Characters in the Story

Monte Brewster Roscoe Arbuckle
Peggy ..... Betty Ross Clark
Mr. Brewster.....Fred Huntley
Mrs. Brewster...Marion Skinner
Mr. Ingraham....James Corrigan
Barbara Drew.. .....Jean Acker
Col. Drew.....Charles Ogle
MacLeod .....Neely Edwards
Harrison ..... ..William Boyd
Pettingill .....Parker McConnell
Ellis .....L. J. McCarthy
Blake .....John McFarland

That Monte had developed the spirit of a gambler would have been easily gathered from an inspection of the room which he called "home." Though sparsely furnished it was well supplied with the implements of the gambling profession. Chips, cards, dice, horse-shoes on the walls, a rabbit's foot and various pictures, principally of race horses, were visible. The occupant of the room himself reclined upon a bed in a small alcove, and, as the curtain rises on the unfolding drama, the youth, now above the two hundred pound class, yawned and stretched, sat up as if about to rise, then thinking better of it, turned over and snuggled down under the covers.

### Monte's Next Door Neighbor

at this particular period of his history was one Peggy, a stenographer, who, incidentally, possessed the only alarm clock in the rooming house. While Monte was returning to the arms of Morpheus, Peggy was adjusting her hat before the mirror, and with a last pat of her brown tresses, left her room, locking the door behind her. She paused as she reached Monte's door, and smiled. After a moment's hesitation she rapped loudly. Monte awakened at the sound of the rap and sat up. "All right," he called, sleepily. "Thanks. I'm awake."

Peggy outside, smiled again and said: "You've got just five minutes to get to work. You had better hurry!"

She disappeared down the stairs and Monte arose, patted one of the horse-shoes, and then remembered that he had risen from the wrong side of the bed. Quickly, as if to dissipate the ill omen, he sprang into the bed again, covered up and slipped out on the other side.

While the young man is performing his ablutions, let us take a glance at the two grandfathers. Brewster, still lolling

### In the Lap of Luxury

was at that moment breakfasting sumptuously in bed and reading a paper; while Grandfather Ingraham is hard at work in his office, dictating. It is very evident that he is still the energetic and active man of affairs, while Grandfather Brewster

(*Continued on page* 1030)

# "THE CITY SPARROW"

## Paramount Presents Ethel Clayton in Well Made Picture

Story by Kate Jordon. Directed by Sam Wood. Released by Paramount.

| | |
|---|---|
| Milly West | Ethel Clayton |
| Tim Ennis | Walter Hiers |
| David Muir | Clyde Fillmore |
| Ma Ennis | Lillian Leighton |
| Hughie Ray | William Boyd |
| Annie | Rose Cade |
| Parson Neil | Robert Brower |
| Hester Neil | Helen Jerome Eddy |
| Mrs. Babb | Sylvia Ashton |

Paramount in releasing "The City Sparrow," featuring Ethel Clayton, has put out another one of its high standard of well-made pictures. It is neither better nor worse than many other vehicles in which this star has played; but it is a role (even if the opportunities for tense dramatic acting are few) into which she gracefully fits, lending it all the charm and simplicity that this character must have to encourage conviction.

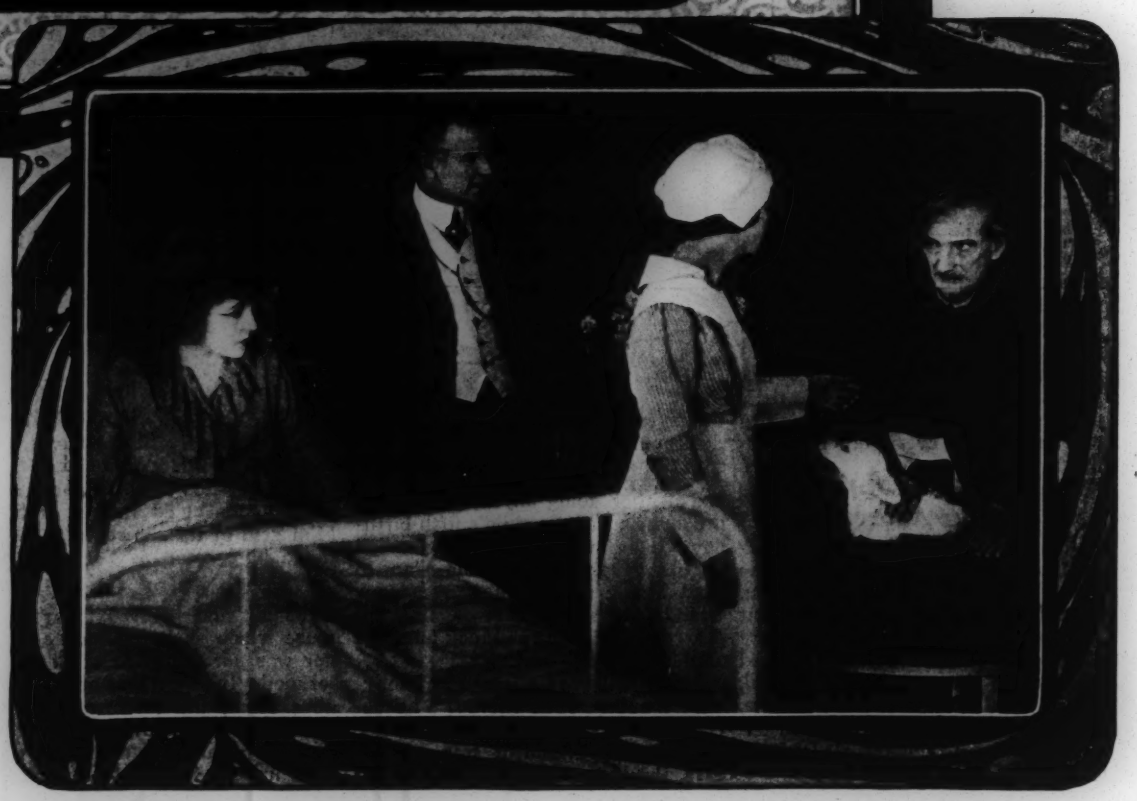
The sequence of events runs along smoothly, leading up to a culmination of emotions that is let down rather too easily by a weak finish. Circumstances have been made to fit the photoplay and coincidence plays too big a part, instead of having the incidents develop from the characters who give a true reflection of life's complexities. But the picture is psychologically sound. And it is an hour's enjoyment such as will be hard to duplicate.

Life had not been kind to the heroine. And now, after all the years of eternal struggle for fame, she was sick and really friendless. Then she met him—that big-hearted man from the country, who had come to the City of Terrible Ways to seek the welfare of his friend. And because he was so powerful; and because she had always had a dream of the meadows in full bloom and the apple orchard under the harvest moon, she went back with him. They fell in love and with the heart warming came the emotional struggles that love forever brings.

The story is simple and devo'd of thrills and elaborate complications, but it is human, and that, after all, is the element that touches nearest the heart.

Between each sympathetic sob the director has exerted the full sense of his responsibility to create something worth while. The acting is faultless with one or two exceptions in the last thousand feet. Walter Hiers as ever affords fine comedy. The editing of the captions and titles is exceptional and helps not a little to keep up the interest of the feature. The photography is excellent.

MARGOLIES.



*(Above) When things get a bit difficult for Ethel Clayton in "The City Sparrow" (Paramount) Clyde Fillmore comes to her rescue and offers to escort her home or wherever else she cares to go*

*(At the right) In spite of the most cordial instincts, Ethel Clayton's old friend is told gently but firmly that dogs are considered a bit de trop in hospitals and must be removed*

*(At the top of the page) Ethel Clayton in "The City Sparrow" (Paramount) finds that doves in the country are companions more to her liking than chickens in the city*

# Watching Alice Joyce

By Harold Howe

"YOU will find her in Number Ten," the casting director informed me. So thither I went. I was not going to interview Alice Joyce. I planned to sneak up quietly near the set and observe her before the camera and between scenes. The editor had commissioned me to write something different.

"Alice Joyce is one of the most charming personalities on the screen," he told me, "and I want you to study her unobserved. See if you can't catch that indefinable charm of hers through her work on the set. She may be caught off her guard if you simply peep about. Don't let her see you. It would spoil everything."

So with his parting advice still humming in my ears, I stumbled over furniture and pieces of timber in my haste to approach Number Ten.

## Fortune Favored Me

for Corinne Griffith was working in a beautiful boudoir close by. It occurred to me that by standing on the edge of her set, I could look over on Number Ten. If Alice saw me she might assume I was interviewing Corinne. I took the beautiful southerner into my confidence.

"I won't be here long," she answered. "In a few minutes I am off for the day. Then you will have the place to yourself."

"But will they pull down the set?"

"No they are going to shoot several scenes here tomorrow."

Corinne of the creamy skin and the long eye lashes led me to a corner of the set. She peeked through the curtain.

"S-s-h," she warned, her big blue eyes apop with mischief, "you can get a fine unobstructed view from here."

Between the parted curtains Miss Joyce could be

## Plainly Seen at Work

while I would be unobserved.

"Here's your lookout, Peeping Tom," Corinne laughed, revealing her beautiful teeth. "Just wait until I am through with this scene and the boudoir is yours for the rest of the day."

After Corinne and her staff had departed I took my position and looked over on Number Ten. Alice and her director were in the middle of an animated discussion. I watched them both closely. Alice was giving him the same undivided attention that a "good little girl" would give her teacher. The great motion picture star was buried in Alice Joyce the woman, who strives with each new production to improve on her last. All her director's suggestions were received with child-like respect. Occasionally she would break in with a suggestion of her own and was apparently delighted when he approved her judgment.

## The Scene Showed

a handsome bedroom—the bed on the right, a dresser on the left and in the foreground a table, while diagonally across from the bed was a pier glass. At the moment Alice was rehearsing some piece of business.

Everyone knows that she is a mistress of pantomine, and from my point of observation I began to get the atmosphere of the story. It was almost the same as seeing Alice on the screen. She came slowly down the room from the bed in a beautiful negligee. Twice on her way to the table she stopped, and that brooding madonna look came into her eyes that has given her the title "Madonna of the silver sheet." It was clear to me that she was conveying renunciation.

Desperate longing was reflected in a pair of brown eyes that the public know only too well for me to describe here. As she reached the table she took some flowers from a vase and crushed them to her breast. Her

*ALICE JOYCE*

*Beautiful Vitagraph star, who is captivating her admirers in her newest photoplay, "The Vice of Fools"*

lips quivered as if in tender reminiscence.

"Shoot," said the director, "and I watched her do the same scene over again. Suddenly the camera man exclaimed, "Lord, I forgot the fade-out."

The director laughed. "Shoot it over!"

"Joe, you should be ashamed of yourself," Alice exclaimed. "Darn it, I had an

## Early Dinner Engagement

and we still have that double exposure to take."

Joe looked crestfallen. Miss Joyce laughed. "Poor old Joe. Never mind; go ahead and shoot."

"Miss Joyce," Joe shouted. "This is going to be the best photography I ever gave you. See if it isn't."

Alice smiled upon him—the Joyce smile, rated exceedingly high in gold coin of the realm.

"You couldn't make a bad picture if you tried, Joe," was her reply.

Is it any wonder all who work with her give of their best.

This conversation evidently put the director on his mettle, for suddenly he decided to improve the layout of the scene. While he and his two assistants were busily engaged moving things about, Alice sat down on the bed and cupped her chin in her hands. Her eyes were fixed, looking into space. What a screen player who had worked with her told me recently came into my mind.

"Alice Joyce," he said, "is one of the most sincere actresses I have ever worked with. Often between scenes when lights are being adjusted, or there is a halt in the production, you will find her sitting quietly in a corner thinking."

"Did you ever ask her what she is thinking about," I asked at the time.

"Generally she is concentrating to keep in character," he replied.

And now right before my eyes was the proof of what he said. Moving picture fans seldom

## Realize the Truth

back of the work of a picture star. Hours of waiting in addition to acting are part of a day's work. Alice Joyce sitting on a bed of a studio set, concentrating so that her thought would keep in the character she was portraying is an index to the realism of screen work.

Alice looked up suddenly and smiled. I followed her eyes. A maid was coming on the set—a motion picture maid all ready for action. Alice moved along to make room for her. They chatted for a minute when the star began to look into space again. The girl turned toward her and, just as a sister would, she began to touch her hair, settle her combs and arrange her negligee.

Interviewers dwell at great length on her

## Peculiar Reserve

As I watched her work in perfect good fellowship I penetrated that so-called reserve. It is concentration pure and simple. She carries this characteristic off the set as well as on. When she is not working her mind is occupied with the next script. I don't know of any star that gives so much of real self. She throws herself into each new interpretation with her whole heart and soul. She is only reserved in the sense that every one is at times, withdrawing from others to concentrate and to think.

The director was ready so Alice again went through the scene already described. This time Joe did not forget the fade-out.

"Now, Miss Joyce, we are ready for the double exposure."

There was an immediate hustling during which Alice went to the dresser and took down her hair. I might here describe her face as reflected in the mirror, for from my vantage point it appeared framed in an oval symphony. The light threw its rays into the mirror and her face and hair were illuminated in a golden glory.

What follows is a

## Critic's Impression

of Alice. It always seemed to me to aptly describe her charm and the reason for the hold she has on her public.

"Miss Joyce's beauty is truly exotic—rare. The golden apple of the fables might have come to her without causing any of that famous dilemma mythology tells us about. Startling to immediate attention are her eyes and mouth. Her eyes are like glistening deep brown twin gems. And they speak with all the volubility that her vocal organs are denied in her work on the screen. It has even been said that Miss Joyce is one star of the screen who always speaks her lines—despite the silencer of the camera—with her eyes.

"Her mouth, with its frame of full blown, healthy and beautiful lips, is one of the most striking points of her charm. With her mouth and eyes Miss Joyce

## Sounds the Whole Scale

of human emotions in her work and well do her admirers know that it needs, but a wistful purse of the lips or a gleaming glance from those windows of her soul to pull their heart-strings as she wills.

"And the gods were as complete with her as generous. For as a gorgeous setting for their masterpiece they crowned her with a coronet of glory—a wealth of royal dark brown hair that makes her one delightful symphony."

# "THE FATAL HOUR"

## Metro Produces Drury Lane Melodrama

Adapted by Julia Burnham from the play by Cecil Raleigh. Directed by George W. Terwilliger. Released by Metro.

| | |
|---|---|
| Jim Callender | Thomas W. Ross |
| Nigel Villiers | Wilfred Lytell |
| Lord Adolphus Villiers | Francis X. Conlan |
| Duke of Exmoor | Lionel Pape |
| Dudley | Jack Crosby |
| Anthony | Henry Hallam |
| Felix | Louis Sealey |
| The Abbot | Frank Currier |
| Dorothy Gore | Gladys Coburn |
| Bessie Bissett | Thea Talbot |
| Lady Margaret Villiers | Marie Shafer |
| Lily de Mario | Florence Court |
| Mrs. Bissett | Jennie Dickerson |
| Sally | Effie Conley |

Melodrama in all its glory is rampant in the latest Drury Lane play to be filmed by Metro. The villains are utterly villainous and the hero is every inch a hero, and altogether a good time is had by all. The story is full of excitement and complications that are sufficient to make all but the most blase "view with alarm" the peril that overhangs the hero. However, true to its type, the play ends happily and everybody gets the reward that he deserves—and the audience breathes easily.

Nigel Villiers is a young man who is on the verge of coming into his ancestral estate when one Jim Callender arrives on the scene with papers proving that Nigel's father's second marriage was illegal and consequently Nigel is not the legitimate heir. Of course it is a plot and nothing else, for Callender has been ostracized largely through the actions of Nigel, and this is his big chance to avenge himself. But Nigel is not to be outdone. He goes to Switzerland and tracks down the records which establish his claim only to discover the truth of the plot against him. After a thrilling attempt on the part of Callender to steal the crown jewels, and a fight between him and Nigel and several other breathless incidents, things resolve themselves satisfactorily and virtue is rewarded.

Thomas W. Ross in the unfamiliar role of a villain gives a capital performance of Callender. He is as villainous as any one could desire and with it all is quite believably human. Wilfred Lytell is good as the hero and the rest of the cast gives satisfactory support.

KELLEY.

*Jack Crosby resents the interference of a telephone conversation in "The Fatal Hour" (Metro)*

*At the right, Wilfred Lytell attains the fulfilment of love's young dream*

*Below, Jack Crosby is again upset over something. This time it is a poodle.*

*Below right, Thomas W. Ross feels that his best move is a quick get-away*

# Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

## Blackton's New English Star—The Pacific Fleet and the Film Colony—Concerning Family Heirlooms—Special Pictures Building Big Studio

WHILE *Mary Pickford* is reported to have signed a contract with a big English picture company to produce pictures in London at $500,000 a "shot," an enterprising American, one *J. Stuart Blackton,* erstwhile Los Angeles producer, has signed no less a personage than *Lady Diana Manners* to appear on the silver screen, and his Los Angeles friends believe that *Lady Diana's* pictures will be made here.

One of

### The Hardest Blows

to the motion picture industry since the death of *Robert Harron* and *Olive Thomas* came when little *"Jackie" Coogan,* the six-year-old star who is featured in *Charlie Chaplin's* new picture, "The Kid," was seriously injured in an automobile accident.

**Bessie Love is another star who is scheduled to make a trip to England, where scenes will be filmed for Dickens' novel, "The Old Curiosity Shop," under the direction of A. J. Callaghan.**

*Mack Sennett* has switched from bathing girls to ballet girls as an attracting feature in his new picture, "A Small Town Idol." *Isabel Verda, Naomi Black* and *Anna Heloise,* pupils of *Ernest Belcher* of the Celeste School of Dancing, are the featured girls.

### "The Picture Dresser"

a sartorical screen expert, is the latest for the production of motion pictures. Metro is introducing the novelty and *Henri Bendel* of New York will dress forthcoming productions. *Bayard Veiller,* western Metro chief, is to blame. We'll await developments. The test will be made on *May Allison's* "Are Wives to Blame?"

The film colony and the Pacific fleet have developed quite a familiarity.

*Mary Miles Minter* was the guest of honor at a dinner dance given on the U. S. S. New York and *Harold Lloyd* and *Mildred Davis* were guests of honor at a dinner dance given aboard the U. S. S. Idaho.

**And more, despite flat denials by Lloyd's leading lady, rumors continue that Mildred Davis is about to formally announce her engagement to an officer of the fleet.**

The Hollywood film folk are lionizing *Elinor Glyn,* who has

### Turned Her Talent

to writing a screen story for *Gloria Swanson.*

*Viola Dana* has gotten out the old family trunk and unearthed some of the family heirlooms for a scene in "Sorrentina." The spinning wheel was the principal object. Some years hence they will be searching the old family trunks for the bottle of spirits to stage an appropriate "drunk" scene when "The Face on the Barroom Floor" is produced.

Golf bugs will be interested in knowing that "Cow Pasture Pool," a take-off on the game, has been completed by *James Davis* of the Century Comedies.

*Buster Keaton's* press agent announces that *Buster* has no old family homesite to purchase because forty-eight hours after he was born the house was blown away by a cyclone. Well, well!

### And Where Was Buster?

*Norman Dawn* has started production of "Hidden Fires" out at Universal. *Harry Carey's* next picture will be "If Only Jim," under the direction of *Jacques Jaccard.*

### Universal Has Placed

*Niles Welch* under contract. Another new addition is *John H. Blackwood,* who has been signed for the scenario department. He is a former Ince scenario editor.

**And now comes Henry Lehrman with the assertion that lions are temperamental. Maybe he is right and it is doubtful if any one will argue the point with him.**

*B. F. Schulberg,* president of the *Katherine MacDonald* Productions, paid a hasty visit to Los Angeles to confer with *B. F. Fineman* on the 1921 production schedule for the American Beauty.

After a five months' session in "Man, Woman and Marriage," *Dorothy Phillips* is enjoying life by making numerous picnic trips in her new coupe.

*Louis W. Thompson,* president of the Special Pictures Corporation, has deferred his eastern trip until after the Christmas holidays. Special Pictures is to build a

### Nine Unit Studio

on Santa Monica Boulevard in the near future.

*Lillian Hackett,* Lyons-Moran and Fox-Sunshine comedian, will play the feminine lead in *Chester Conklin's* picture, "The Winner Loses."

*Ford Sterling* has completed the filming of "A Ballroom Romeo." *Walter McGrail* has been engaged by *Louis B. Mayer* to play in support of *Anita Stewart* in her latest production, "The Tornado."

**After settlement of her little family row with Charlie, Mildred Harris enjoyed her vacation in Los Angeles before leaving for New York for her new production.**

The *Marshall Neilan* outfit is in Arizona taking scenes for "Not a Drum Was Heard."

More and better sub-titles are the life of a good picture according to *Charles Ray,* the First National star. *Ray* believes that there is

### A Big Field

for improvement in sub-titles and there are many others who hold the same view.

It's easy to ride with "The Girl in the Taxi," says *Carter De Haven,* but when it comes to filming, it is different.

*J. Parker Reid,* producer of *Louise Glaum* and *Hobart Bosworth* films, is recovering after a nervous breakdown.

*Roy Stewart* is playing opposite *Pauline Frederick* in her latest Robertson-Cole production, which is being directed by *Henry King.*

*George Melford* is giving the final touches to his production of "The Faith Healer," for Famous Players and making preparations to begin work about December 1 on the next *George Melford* special. Instead of the *Hector Turnbull* story, which *Mr. Melford* was scheduled to do next, he is to film *Sir Gilbert Parker's* "The Money Master," putting the *Turnbull* story

### In the Safe

for production following "The Money Master."

*Marshall Neilan* has engaged *Leeds I. Baxter* as business manager of his home office and studios in Hollywood.

*Truman Van Dyke* is appearing opposite *Carmel Myers* in "Cinderella Jane," being directed for Universal by *Rollin Sturgeon* with *J. J. Barry* assisting him.

*Carl Laemmle* has returned to the Coast having toured Europe since he last sojourned in the Western colony. Some interesting announcements

### Concerning New Plans

and productions for Universal City are expected from him.

*Dustin Farnum* has left for New York for a conference regarding his new pictures. He expects to stay in the big city only two days.

*Mildred Harris Chaplin,* and her mother, *Mrs. Harris,* have also left for New York.

*Ray Smallwood* is busy preparing sets for *Nazimova's* production of "Aphrodite." The star herself is preparing the scenario while *Rudolph Bergquist* will again turn the camera for her.

*Stuart Paton* is to direct *Priscilla Dean* in "False Colors."

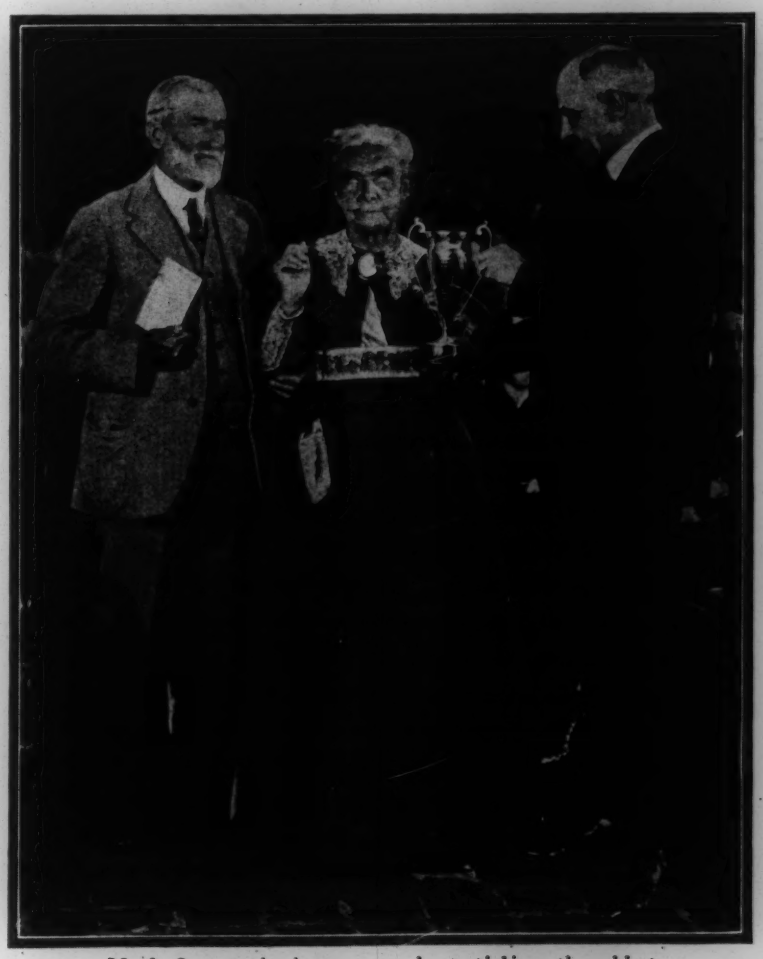
*Georgia Woodthrope* is playing an important role in the closing episode of Metro's "The Four Horsemen of the Apocalypse" under the direction of *Rex Ingram.*

*Mr.* and *Mrs. Bryant Washburn* have arrived home again from five months' vacation and filming abroad, where *Mr. Washburn* made his first independent production, "The Road to London." He has arranged to have *George Loane Tucker*

### Work With Him

in assembling "The Road to London."

*Will Rogers* and his director, *Clarence Madger,* back from "location" on *Irvin Cobb's* story, "Boys will be Boys," are making excellent and rapid progress on photographing the studio scenes.



*Mack Sennett is just as good at picking the oldest stars in the cinema as he is at choosing the youngest. Mr. and Mrs. Wiley here are something over* 80 *apiece*

*Above, Blanche Sweet in "Her Unwilling Husband" (Pathe) prepares for a peaceful sleep with no thought of husbands, willing or unwilling*

*Below, through Miss Sweet's intervention Edwin Stevens is kept from shooting Albert Roscoe, though in the insert she seems sorry she intervened*

# "HER UNWILLING HUSBAND"

## Blanche Sweet in Another Amusing Pathe Comedy

Story by Kenneth B. Clarke. Directed by Paul Scardon. Produced by Jesse D. Hampton. Released by Pathe.

Mavis .....Blanche Sweet
Homer Owen.....Albert Roscoe
John Jordan.....Edwin Stevens

It may be a very ill wind that blows nobody good, but it was a wind that blew the entire mass of difficulties into Blanche Sweet's newest Pathe comedy, "Her Unwilling Husband." A storm wind, an island, a girl, her former fiance and another man—there is the situation, and the way Miss Sweet manages to extricate herself from her predicament is delightfully unfolded throughout the picture.

She is visiting her sister, Mrs. Lenox, so the story runs, in her island home, when who should appear on the scene in the midst of a storm but Homer, whom she has discarded forever from her affections because of what she chooses to consider his faithlessness. Feeling that she needs the protection of a man, she seizes the inspiration of the moment and introduces a perfectly strange man who has come to visit Mr. Lenox, as her husband. Naturally things become exceedingly complicated all around. Eventually, however, Homer ferrets out the true state of affairs and carries his sweetheart away to his yacht where his past is satisfactorily explained away. Being naturally a gentleman anxious to assist ladies in distress, the fictitious husband feels in duty bound to pursue the kidnapper. But his efforts are not appreciated. When he arrives aboard the yacht he is unceremoniously thrown overboard by the crew who suspect him of being a bootlegging fisherman.

The situations throughout are in the best vein of farce with a strong element of suspense, and a bit of more serious drama cropping through here and there. Things seem to be always on the verge of leading to bedroom farce, but the thin ice is adroitly skated over.

Miss Sweet is exceedingly clever in her portrayal of the heroine. She puts just a note of ingenuousness into the plotting of the young miss and makes her altogether a captivating figure. Albert Roscoe as Homer plays with a keen sense of the humor of the situation and makes the hero a likeable person in spite of his alleged black past. Edwin Stevens is amusing in the role of the pseudo husband who doesn't understand what the excitement is all about but is determined to protect the girl at any cost. Paul Scardon's direction is exactly in the mood of the story.

KELLEY.

*!Do You Want to Get in the Movies! Write* DRAMATIC MIRROR, *133 W. 44th St., New York.*

# "THE FURNACE"

## Realart Stars Agnes Ayres in W. D. Taylor Film

From the book by "Pan." Scenario by Julia Crawford Ivers. Produced by William D. Taylor. Released by Realart.

Folly Vallance.....Agnes Ayres
Anthony Bond.....Jerome Patrick
General Brent.....Theodore Roberts
Lady Brent.....Helen Dunbar
Patricia Brent.....Betty Francisco
Keene Mordaunt.....Milton Sills
Mr. Vallance.....Fred Turner
Mrs. Vallance.....Mayme Kelso
Bert Vallance.....Lucien Littlefield
Solomon Bassbridge.....Robert Bolder
Count Svensen.....Edward Martindel

Two London factory girls pause at noonday to catch a glimpse of the bride—Folly Vallance, musical comedy celebrity—and the groom, Anthony Bond, millionaire, as they emerge from the church. One of the factory girls dismisses her envy by remarking that marriage reminded her of the furnace at the works—one being likely to get burned, thereby giving the story its title.

Anthony Bond had proposed to Folly on the impulse of the moment. They are never left alone together until their marriage night, when Anthony informs his bride that due to a light remark she had made to his best friend, happiness is impossible. Her remark was to the effect that if Anthony did not marry her she would sue him for breach of promise.

Folly is so accustomed to a butterfly existence that she proceeds to live up to her name.

Her elopement with an adventurer is nipped in the bud by Keene Mordaunt, Anthony's and Folly's friend, who drives her home through a terrific storm that delays them into the wee small hours and puts them in an incriminating light. Folly tells her husband the truth and opens his eyes to his own cruelty. Thoroughly humbled Anthony informs her he will go away—forever, perhaps.

Unknown to him she engages passage on the same ship that is to bear him away forever, and at night, when lonesome Anthony is dejectedly counting the stars she steals into his arms.

Although Miss Ayres is featured, Milton Sills, as Keene Mordaunt, is the busiest person in the cast. To him is assigned the difficult role of the "best friend," and he carries it through with his usual finesse. Notable in the case is Theodore Roberts, who gives a splendid characterization.

ELITA.

*Above, Agnes Ayres as Folly Vallance in "The Furnace" (Realart) gives a gloriously bizarre ball at which she is the queen of festivities*

*At the left, Folly begins to wonder what else there is that she can spend her husband's money for*

*At the right, Agnes Ayres and Jerome Patrick kneel for the holy but not altogether happy bonds of wedlock*

*At the top of the page, Agnes Ayres, resplendent with feathers and jewels, feels very well satisfied with herself —and well she may*

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

# SCREEN NEWS OF THE WEEK

## PLANS FILMS BY TELEGRAPH

### Berlin, French Electrical Expert, Visits Levey Studio—Says Idea Is Feasible

MOTION pictures are to be projected by telegraph, according to an announcement from the Harry Levey offices.

M. Edouard Belin, French electrical expert, spent Tuesday at the Levey studios. He discussed the feasibility of applying to motion picture projection the invention he recently perfected for sending still photographs.

M. Belin came by special invitation to test his photographic apparatus. He gave a demonstration proving that photographs can be sent and received over a thin thread of wire. It was then that Harry Levey invited him to come to his studio to see if the same principle could be applied to motion pictures. Mr. Levey's idea is not feature productions, naturally; but news events, which, if sent by telegraph could be flashed from another city and shown on the screen simultaneously.

M. Belin declared that such an apparatus could be made. He said that it would be similar to that by which he transmits photographs.

### American's New Production

The American Film Company has secured the film rights of "Their Mutual Child," by Pelham Grenville Wodehouse, for the next "Flying A" Special.

The story pokes fun at eugenics and the general bringing up of children in glass cases. Margarita Fisher, supported by Nigel Barrie, Joseph Bennett, and Harvey Clark will appear in the photoplay. George L. Cox is the director.

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### Madlaine Traverse's Plans

Madlaine Traverse, whose early return to the screen after an absence of several months was forecast last week, will appear in four special productions during 1921, to be called the Madlaine Traverse Photoplays, which will be made by Trinity Productions, Inc., of which H. Lyons Smith is president, under an arrangement with Miss Traverse. "The Ivory Disc," by Percy Brebeer, will be the first.

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### Nick Carter Series

The tenth of the series of fifteen two-reel feature dramas based on the remarkable exploits of the great American detective, Nick Carter, was completed November 16, by Al Hall, under the personal supervision of Robert B. Broadwell, President and Director-General of Broadwell Productions, Inc. The series is being released shortly by the Pioneer Film Corporation.

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### First Edgar Jones Picture

The first of the Edgar Jones feature productions for release on the Arrow program is to be entitled "At the End of a Year." This is a story of the great Northwest woods and will star Edgar Jones.

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### Jose to Direct Alice Joyce

Edward Jose has been engaged by Albert E. Smith, president of Vitagraph, to direct Alice Joyce in her next picture whch is announced as "Her Lord and Master." Mr. Jose already has entered on his new duties.

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### Tourneur in Town

Maurice Tourneur, one of the Associated Producers, is in town. Mr. Tourneur recently recovered from a serious illness, and is here to witness the showing of his "The Last of the Mohicans."

### In "Snow Blindness"

Russell Simpson has been chosen to play the leading role in "Snow Blindness," by Katherine Newlin Burt, when it goes into production at the Goldwyn studios. In addition to Mr. Simpson, the other players elected for the leading roles are Mary Alden. Cullen Landis and Pauline Starke. Reginald Barker is to direct the production.

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### Tearle Also the Author

When Conway Tearle's picture following "The Road of Ambition" is finally projected upon the screen, the star will have made his debut as an author. He wrote the story for the picture upon which he is now working for Selznick, and in addition has the star part in the subject.

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### Neilan Now "Eagle Chief"

Marshall Neilan, accompanied by his "troupe," has returned to Los Angeles from Glacier Park, where the company has been working on "Not a Drum Was Heard," for the past four weeks. In honor of his visit to the camp of the Blackfeet Indians, Mr. Neilan was made an "eagle chief" of the tribe.

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### To Film Southern Stories

Col. Robert E. Lee, descendant of General Lee of Civil War fame, is president of Lee Films, Inc., a newly-formed company which will make pictures from stories by well-known Southern authors. The company is chartered at $750,000 and was formed at Evanston, Ill.

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### Eight Paramount Features

Eight features, including Roscoe Arbuckle's second production of feature length, Lois Weber's first Paramount production and the fourth picture made by William S. Hart as an independent producer star, find places on the Paramount release schedule for December.

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### Dial Plans for New Year

The Dial Film Company, whose latest production "The Tiger's Coat" has just been released by Hodkinson, has signed T. Hayes Hunter, director of Goldwyn's "Earthbound," to make all stars productions. W. R. Lighton, author and playwright, has been engaged to write the continuity.

*HAROLD LLOYD*

*Pathe's unique comedian who has made hornrimmed spectacles synonymous with laughter*

### Vaudeville Men to MakeFilms

That the so-called "big time" vaudeville circuits of the country will within a short time go into production on a large scale has been accepted as a fact in reliable circles in New York. It is certain that the B. F. Keith and Orpheum Circuits, together with the Proctor and B. S. Moss organizations are jointly interested in the production and release weekly of a news and magazine reel. These reels will first be used at the syndicate theatres and later available for showings by other houses, according to present arrangements.

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### Chet Withey to Direct

Chet Withey, who is directing the new Norma Talmadge film, is assigned to direct Constance Talmadge in "A Butterfly In Harness" which is a comedy drama that Frederick and Fanny Hatton wrote especially for the latter. Withey will also direct the young comedienne in "The Man from Toronto," a play by Douglas Murry, adapted for the screen by Grant Carpenter.

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### Three New Selznick Films

Three productions are announced for release by Selznick Enterprizes during December. The pictures are "Broadway and Home," starring Eugene O'Brien; "You Can't Kill Love," with an all-star cast headed by William B. Davidson and Hedda Hopper, and "Pleasure Seekers," starring Elaine Hammerstein.

## CHAIN OF THEATRES FOR MISSOURI

### "The Co-operative" to Be Built All Through State

The Co-operative Film Corporation was recently organized in Kansas City by a number of Missouri business men, for the purpose of building and operating a chain of theatres in the state, making a circle of the cities and towns that number over one thousand inhabitants. The design in architecture that has been selected will be used in all the theatres controlled by this company. The houses will be known as "The Co-operative."

They plan to produce at least fifty per cent of their own plays, which will enable them to reduce the cost of operation, and secure the services of several well known directors and stars whose names are withheld for the present. The studio will soon be in full operation under the general management of Phil B. Patrick.

The first theatre to be built in Kansas City will be located in the heart of the business district at Twelfth Street and Grand Avenue. Since the Mesco Film Co. started their Jesse James picture, the people of Kansas City have begun to feel that they may some day have another Hollywood, for during the past week the Osark Film Co. of Joplin, Md., has been taking a picture here under the direction of Mons. Reynaid, which bears the title of "The Pearl of the Ozarks."

DOVE.

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### Shuberts Deny They Will Turn Exhibitors

The J. J. and Lee Shubert offices this week denied emphatically a report circulated in New York that they had already closed a deal with a certain producing and distributing corporation turning over to that organzation every Shubert house in the country for the exhibition of pictures. "The story is preposterous and ridiculous on the face of it," said the denial issued by the Shuberts.

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### Schulberg Active

B. P. Schulberg, it is reported, will produce a series of all-star productions in Los Angeles.

The new unit will not interfere in any way with the Katherine MacDonald company or the new Palestine Pictures Corp. which will make a series of pictures in Palestine. It is said that two stories have already been purchased for all-star production.

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### Canfield's Reconstructed

Canfield's the world-famous gambling palace of former times, is to be reproduced in all its glory in the George D. Baker production of "Temple Dusk," by Calvin Johnston. The Canfield interior will occupy the entire stage of the Sixty-first street studio.

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### Rogers as Rip Van Winkle

Will Rogers will appear as Rip in a screen version of "Rip Van Winkle" which Goldwyn will make. Clarence Badger will direct.

# SCREEN NEWS OF THE WEEK

## IS THAT SO!

*RUBYE DE REMER* is being starred in a series of films made for release by the Arrow Film Corporation.

*William Davidson* has been engaged by Myron Selznick to play the leading male role in the forthcoming Selznick picture, "Poor Dear Margaret Kirby," starring *Elaine Hammerstein.*

A feminine lead will be played by *Alma Tell* for the first time in pictures in "The Quarry," in which *Thomas Meighan* is starred.

*Maude Turner Gordon,* who has an important role in the Ethel Clayton picture, "The Price of Possession," will resume the part in "Golden Days" when it comes to Broadway that she played during the three months' run in Chicago last spring.

*Faith Hope,* who recently appeared in a Pathe film, has received a number of picture offers, one to go to the Coast, but *Miss Hope* has not decided which one she will accept.

*William Roselle* has been signed for one of the principle roles in the new W. K. Ziegfeld film production, "The Black Panther's Cub," in which *Florence Reed* stars. *Emile Chautard* is directing the picture.

*Theodor von Eltz* has been selected to play opposite *May Allison* in her forthcoming picture, "Are Wives to Blame?"

*Viola Dana* and her sister, *Shirley Mason,* have purchased a vine-covered house in the Hollywood foothills.

*Charles F. Schwerin,* one of the best known of the state rights men and a former executive of Fine Arts Picture Corporation, has joined Ascher Productions Inc. forces in the capacity of special representative.

*Paul Powell,* having arrived in England, has started to work on a story by E. Phillips Oppenheim for release through Famous Players.

*Wilfrid Buckland* will accompany *Allan Dwan* to the Coast upon the latter's return.

*Marion Davies* arrived in New York last Friday from the Coast.

*Buster Keaton* has completed his fifth comedy, "The Haunted House," made for Joseph M. Schenck and to be released through Metro.

*Francis McDonald* has been engaged to play opposite Viola Dana in "Sorrentina."

*Dewitt C. Jennings,* well known in police inspector roles in New York stage productions, is playing an important part in support of *Alice Lake* in her new production, "Mother Love."

*Ralph Graves* will play the leading role in "Hank Bottles," a Limehouse Night story by Thomas Burke, which *D. W. Griffith* is producing.

*Herbert Rawlinson* will be featured by *Louis B. Mayer* in all-star specials, it is said, as soon as *Rawlinson* completes his part opposite *Anita Stewart* in "The Tornado."

*Harry Revier* is rapidly nearing the completion of "The Son of Tarzan," which he is producing as a special serial for the National Film Corporation.

*Edward Roseman,* well known for his fine portrayal of the Mahdi in Fox's "Bride 13" Serial, was selected to play the title role of Fantomas in the forthcoming Fox thriller. It is the first time Roseman has had to play a character that required several distinct and different characterizations in the same film.

*Donald Cameron,* who is *Billie Burke's* leading man, is her newest Paramont picture, "The Education of Elizabeth," made his start on the stage carrying a spear in *Margaret Anglin's* Shakespearean Repertoire Company.

*Milton Sills* has been signed to play the lead in "What's the Matter With Marriage?" an all-star Metro production to be made from Jack London's story, "The Little Lady of the Big House."

*Joseph M. Schenck* and *Chet Withey* have returned from the West Indies, where Norma Talmadge's new picture is being filmed.

*Doris Kenyon,* who deserted pictures a year or so ago to appear in "The Girl in the Limousine," will return to the screen in a series of photoplays to be produced and directed by Leonce Perret.

*Richard Jones,* who directed "Mickey," "Yankee Doodle in Berlin," and other pictures for Mack Sennett and who has since directed Dorothy Gish in "Flying Pat" and two other pictures not yet released, has gone back to the Sennett forces under contract.

*Bernard Durning* has recently been added to the Hollywood directorial staff of the William Fox studios. His initial production is "Partners of Fate," starring *Louise Lovely.*

*Marguerite Maxwell,* formerly of the Ziegfeld Follies and Revues, will support *Mildred Harris-Chaplin* in her new picture, "Playthings of Desire."

*Eddie Cline* is codirecting with Buster Keaton in making Metro-Keaton two-reel comedies.

*C. H. McGowan,* now heading his own organization, "MacGowan's," is making an extensive territorial trip through the South in the interest of Harry Levey Productions. One film he will boom among many is "Uncle Sam of Freedom Ridge."

*E. O. Van Pelt,* one of the country's most capable exploitation men, is here directing a special line for the Hugh E. Dierker productions.

*Walter Irving* is writing scenarios per special contract for a newly-formed producing organization.

*Will J. Kennedy* has an offer to do comedy work in the films.

*George B. Seitz* has just completed "Roaring Oaks" for the Pathe Company. He has started work upon another serial, "The Man Who Stole the Moon."

*Frederic S. Isham,* author of the play, "Three Live Ghosts," is also the writer of the Pathe picture entitled "Half a Chance."

*Rose Tapley,* for more than ten years a prime favorite with Vitagraph fans, returns to screen work in support of *Mollie King,* in American Cinema's production of "Her Majesty."

### Will Buy British Films

In a two-column advertisement in the London *Times,* the Pioneer Film Corporation, through its president, A. E. Lefcourt, has notified every British producer that Pioneer "is ready at any time to purchase on a cash basis, or on any terms equitable to both sides, any photoplays big in theme, big in direction, clean and wholesome in every way, so that they will have a market in America."

This is the first offer of its kind that has ever been made by an American distributor to any European producing country.

It is also the intention of Pioneer to make a similar offer to continental producers.

. . .

### Carol Dempster Leading Woman

Carol Dempster has been engaged to succeed Lillian Gish as leading woman in D. W. Griffith productions. Miss Dempster has played in some of the other Griffith features. She will have the leading feminine role in "Hank Bottles," the Limehouse Night story by Thomas Burke which is now being produced.

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### Engages Notable Cast

Myron Selznick has engaged a number of well-known screen players for "A Man's Home," a forthcoming Ralph Ince special production. The players include Harry Morey, former Vitagraph star; Kathryn Williams, who has played in all star casts for several seasons, and Matt Moore, well known leading man, brother of Owen Moore, the Selznick star.

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### Small Opens Western Office

Edward Small Enterprises has opened an office in Hollywood, California, for the purpose of being in direct contact with the profession East and West and where he will give the same painstaking and conscientious co-operation that he has given the profession heretofore.

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### Southern Pacific's Innovation

The Southern Pacific Lines are showing 1920 progression. What has all the carmarks of a popular and new innovation is the establishment of a Motion Picture Travel Bureau which is planned to eliminate the travel troubles of the movie profession. F. L. Pickering, Assistant General Agent, telephone Cortlandt 4800, with offices at 165 Broadway, has charge of the new department. He will lend every assistance to anyone seeking details.

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### New States Rights Firm

A new states rights organization known as Herald Pictures Incorporated, of which Walter J. Porges is President has been formed. The first product will be twelve two-reelers starring Mack Swain, called Perry comedies. Feature productions will also be handled.

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### Beck Producing

Arthur F. Beck has in production "The Heart Line," from Gelett Burgess's novel, starring Leah Baird.

### "THOUGHTLESS WOMEN"

#### An Excellent Picture by Daniel Carson Goodman

It is a refreshing experience in store for the motion picture fan who sees "Thoughtless Women," a photoplay, written, directed and produced by Daniel Carson Goodman and starring *Alma Rubens.* Goodman has provided an excellent picture, of a natural and life-like character, and has peopled it with genuine human beings rather than monotonous puppets.

It is a daring thing to do the simple thing in a simple, direct way. But Goodman possesses courage—the courage of the real artist. The result marks a new era for the screen, unless we are greatly mistaken. It marks the time when producers will prefer simplicity of theme and treatment to reckless expenditures for the sake of the note of lavishness and ostentation. The public has too long been fed up on the pretentious. It demands a change.

Goodman has shown prescience in catching this trend and taking advantage of it. His initial independent production blazes a trail which will advance motion picture art, thereby sharing with Griffith, with whom he was once associated, the honors of doing the real and the compelling in a human way.

The direction of "Thoughtless Women" is keyed always to the aim for naturalness. The actors behave as they would in life even to the extent of standing with their backs to the audience. But even then one obtains a sympathetic interest in the lifting or droop of the shoulders.

*Alma Rubens* plays with a subtle power that is positively magnificent—showing talent which has heretofore been obscured. More credit to Goodman! The photography is excellent. The story is a straightforward, tense little tale of the brutal indifference of modern mothers toward the welfare of their children.

WILLIAM G. KELLEY.

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### Billie Burke in "Frolic"

In her latest picture, "The Education of Elizabeth," Billie Burke appears in a scene from the Midnight Frolic, which was transplanted intact from the roof of the New Amsterdam Theatre to the new Long Island studio of the Famous Players. This was the first time that Miss Burke ever appeared in one of her husband's revues.

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### Elmer Harris in Charge

Elmer Harris, author, editor and scenarist, will shortly assume the position of supervising director of Realart's West Coast studios. He will succeed Will M. Ritchey who is retiring because of ill-health.

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### Nine Pictures in Year

Nine pictures in one year, despite such accidents as a broken wrist, a gunshot wound in the arm and a lacerated lip, is the record of Buck Jones, the Fox star. Buck has just begun work on "Trails to Two Moons."

*Do You Want to Get in the Movies! Write* DRAMATIC MIRROR, *133 W. 44th St., New York.*

# "A SLAVE OF VANITY"

## Pauline Frederick in Colorful Robertson-Cole Film

Screen adaptation of the drama "Iris" by Sir Arthur Wing Pinero. Directed by Henry Otto. Released by Robertson-Cole.

Iris.....Pauline Frederick
Laurence Trenwith.....Nigel Barrie
Frederick Maldonado.....Willard Louis
Fanny Sylvian.....Maude Louis
Aurea Vyse.....Daisy Robinson
Croker Harrington.....Arthur Hoyt
Miss Pinsent.....Ruth Handforth
Arthur Kane.....Howard Gaye

Robertson-Cole have clearly and freely given in their screen interpretation of this drama, every thought the author meant to convey. Not only has the director expounded the story, but he has truly caught the real Pinero vein. The different roles of the cast are well characterized, very English and with the fine thread of austerity that governs their every act. The production of the many settings is lavish. Good taste has been exhibited throughout the entire feature. The photography is excellent.

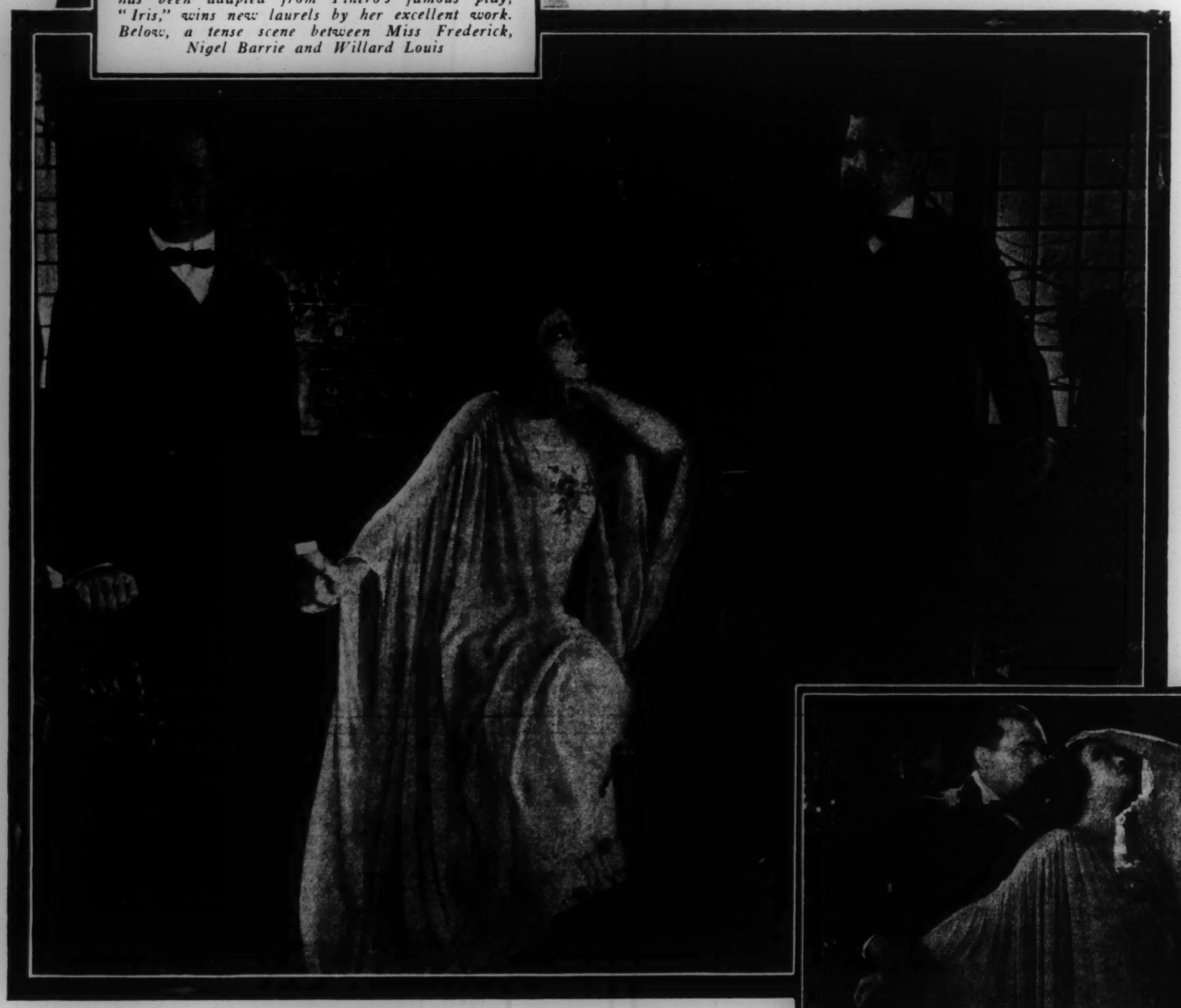
Since the advent of "Madame X," that notable motion picture creation in which Pauline Frederick gained for herself greater glories and which led to the predictions that she would still gather to herself undreamed fame by still greater work the world of criticism has looked forward to this feature, the first one that Miss Frederick has done for Robertson-Cole. And all the illusions that it had are still left unaltered after seeing it. This star has made a new name for herself with the release of "A Slave of Vanity."

It is a story concerning a woman, who when she marries a second time loses her fortune. The action confines itself to three characters: the woman and her two suitors. One a millionaire, the other a poor man. Her struggle between the two is made harder by the fact that she believes herself incapable of living without the luxuries she has grown accustomed to. Just how she decides this, through what emotion she must go to decide her destiny and what that destiny is must be seen. To narrate it would be to spoil it.

MARGOLIES.

*Pauline Frederick in the central role of "A Slave of Vanity" (Robertson-Cole)*

*Miss Frederick as the heroine of the picture which has been adapted from Pinero's famous play, "Iris," wins new laurels by her excellent work. Below, a tense scene between Miss Frederick, Nigel Barrie and Willard Louis*



*At the right, Willard Louis as the ill-famed Maldonado tries to enforce his will on Miss Frederick as Iris*

# THE WEEK'S BROADWAY PICTURE SHOWS

## Agnes Ayres Feature at the Rialto—Thanksgiving Week at the Capitol—Arbuckle Comedy at the Rivoli—Strand Has Wesley Barry

### THE RIALTO

#### "The Furnace" Film Feature of Operatic Program

The musical numbers at the Rialto this week are culled from the world's finest operas. The overture consists of selections from Verdi's "La Traviata," its sombre-toned themes borrowing added beauty from sympathetic directorship and execution.

*Antonio Rocca*, a silver-toned tenor, sings the beautiful aria from Ponchielli's "La Gioconda," in splendid style, while *Grace Hoffman* sings the "Shadow Song" from Meyerbeer's "Dinorah," with an exquisitely true ear for its intricacies. On Sunday afternoon *Miss Hoffman's* rendition of this difficult selection was so much appreciated by the audience that she was recalled four times.

The Rialto Magazine Revue is in gala attire this week, picturing Venice's Carnival in celebration of freedom; scenes from the Peace Celebraton at Athens; a gorgeous pageant in Spain, marking the Catholic revival there; an amusing glimpse at those three "boys"—Edison, Ford and Burroughs, on a hike, while the Daredevil of Aces performs some thrilling and hair-raising aeroplane stunts.

"The Furnace," the film, from the book of that title by "Pan," a William D. Taylor Production, is remarkable for its good looking and capable cast, elaborate interiors and beautiful scenery. Lovely Agnes Ayres is the heroine, while Milton Sills has the chief male part.

Laughter is provided by a Sunshine Comedy, entitled "His Wife's Caller," a paperhanging farce, and Mutt and Jeff in a Hair Tonic Skit reminiscent of the old patent medicine wagon shows.

After a screen-presented Thanksgiving Greeting, the entertainment is closed by an organ solo of Fletcher's Toccata in "C." ELITA.

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### THE CAPITOL

#### Thanksgiving Spirit Manifest in New Program

A Thanksgiving spirit pervades the huge interior of the Capitol Theatre this week. The management has gone out of its way to get the festive stamp of the annual Turkey Week atmosphere, and announces that it is "a Thanksgiving Week Celebration."

The Thanksgiving theme is best carried out in the overture which is dedicated to Thanksgiving, and was arranged by *Erno Rapee*, director of the Capitol Orchestra, from Jubel Overture and "America," with *Rapee's* contribution in the main being an original interpolation of "Hail the Pilgrim Fathers."

In the presentment of this pleasing number *Director Rapee* had a choral interpolation by a combination of mixed voices that added excitement. There was also a prettily and effectively designed stage setting showing the landing of the Pilgrims, that was an artistic bit of tableau by *John Wenger*.

The Capitol News contained its usual quota of things interesting and entertaining, with some spectacular stunts by a Pathe camera man proving a feature.

One of the most effective dancing units yet offered by the Capitol was that of the "Wooden Shoe Dance" (*Victor Herbert*), which was capitally done by the Misses *Marjorie Thompson* and *Gladys Waite*. The arrangement whereby the girls danced in the costumes and shoes bespeaking the land of the Dutch led up to the Educational's scenic film, entitled "The Quaint Isle of Marken," which showed the women and children of that picturesque country in their respective homes.

*T. Roy Barnes in "So Long Letty" (Robertson-Cole) wears the true Thanksgiving smile as he serves Colleen Moore with a morsel of turkey. Colleen is not so gay*

Prior to the showing of the feature film, "The Great Lover" (Goldwyn), what was programmed as the Polevstein Dance and Finale of the second act from "Prince Igor" (*Borodin*), was offered by the special orchestral augmentation of mixed voices and the Capitol ballet, with special accompaniment by *Rapee* and his musicians.

*Dr. Alfred Robyn*, organist, presided over the Capitol organ in an efficient manner, playing one of his characteristic selections.

VANCE.

### THE RIVOLI

#### Paramount-Arbuckle Film Is Feature

It is "All Comedy Week" at the Rivoli. The big feature is the *Roscoe (Fatty) Arbuckle* picture, "The Life of the Party," that bears the Paramount label and which was splendidly directed by *Joseph Henaberry*. It is the second of *Arbuckle's* films that is away from his usual slap-stick style, yet there are some ludicrous scenes that recall *Arbuckle's* custard-pie and inflated bladder days. The picture has some genuinely funny "bits," with several in the Algernon Leary law office (Fatty plays Leary) that caused hearty guffaws at the Sunday evening show.

There is a Chester comedy, "A Tray Full Of Trouble," that was directed by *William Campbell* and is highly effective in attaining its laugh objective.

One of the finest staged and most entertaining numbers of the Rivoli's season is that entitled "Falstaff's Dream," which has *Emanuel List*, basso profundo, acting Falstaff and singing in his usual vigorous and superb way. There is a chorus of male voices that are heard amid festive interior surroundings, an old inn where there is much drinking and merrymaking. Falstaff falls in his chair in stupor while spirits from a fantastical world enter by mysterious ways and dance artistically, gaily and capriciously, the dancers being *Paul Oscard*, *Martha Shelby* and *Vera Meyers*. Of course the dances are all a part of Falstaff's dream. It's a splendidly staged feature.

The overture is "The Bat" (*Johann Strauss*) which offered some pleasing waltz refrains that were excellently played.

Another pleasing number was a Thanksgiving Ballet that had *Martha Shelby* and *Grace Eastman* as dancers, with a special stage setting that enhanced the value of the offering. The musical setting was by *Edmund Falck*, choreography by *Paul Oscard* and settings by *Herbert Schuler*.

Other features were the Rivoli Pictorial and an organ solo, programed as the Finale from "Third Sonata" (*Francois Fetis*) that was played by Professor Firmin Swinnen.

VANCE.

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### THE STRAND

#### Wesley Barry Makes Debut as Full Fledged Star

If heretofore *Wesley Barry*, *Marshall Neilan's* little thespian prodigy, had not captured the hearts of the many that had seen him, certainly he walked off with that sympathetic organ of the capacity-filled Strand Sunday night.

It is a picture of romance, mother-love and the struggle of a little Frisco newsie to support his fast dying mother. It is a photoplay of remarkable direction, excellent acting that will be hard to match and perfect photography. Since the Strand Theatre has become an institution, the busy populace of New York never hesitates for a moment where to go for several hours of unusual pleasure. They go to the Strand! And it is only because Managing Director Joseph Plunkett knows his audiences and his business and evidences such good taste as this week's bill that this has come to pass.

The Overture, *Il Guarany*, by Gomez, conducted by *Carl Edouarde*, contained all the life and vivacious movement that its eminent composer meant to give it. The Strand Topical Review was up to the regular standard, full of interest and novelty and news. *Richard Bold*, tenor, gave a beautiful rendition of *Ah, Moon of My Delight*, from "A Persian Garden," by Lehmann, in an artistically conceived setting that gave his full round voice a splendid background. *Mary Mitchell*, soprano, sang Victor Herbert's *Sweethearts* from "Sweethearts" and sang it in such a manner that she deserves not a little praise and laudation. Her voice is charming and her personality as reflected in her voice goes it one better.

A Henry Lehrman comedy with some old situations and stage business fixed up so as to provoke a great deal of fun finished the film end of the program. With a few exceptions where the tricks are rather staid and played out it was funny enough to keep the audience in good chuckling humor. The Organ solo *Melody of Peace* by Martin, played by *Herbert Sisson*, finished a bill of entertainment such as can well be expected at the Strand. And that is enuff sed!

MARGOLIES.

NOW NEARING COMPLETION

# "HER MAJESTY"

STARRING MOLLIE KING

Supported by Creighton Hale and Rose Tapley

George Irving
is the director

Mollie King
the star

Young Romance stalks along with Miss King and Mr. Hale

AN elaborate production of one of the most appealing, whimsical, compelling romances of the screen year, founded upon an original story by Elizabeth Ethel Donoher. H. Thompson Rich wrote the scenario.

## American Cinema Corporation

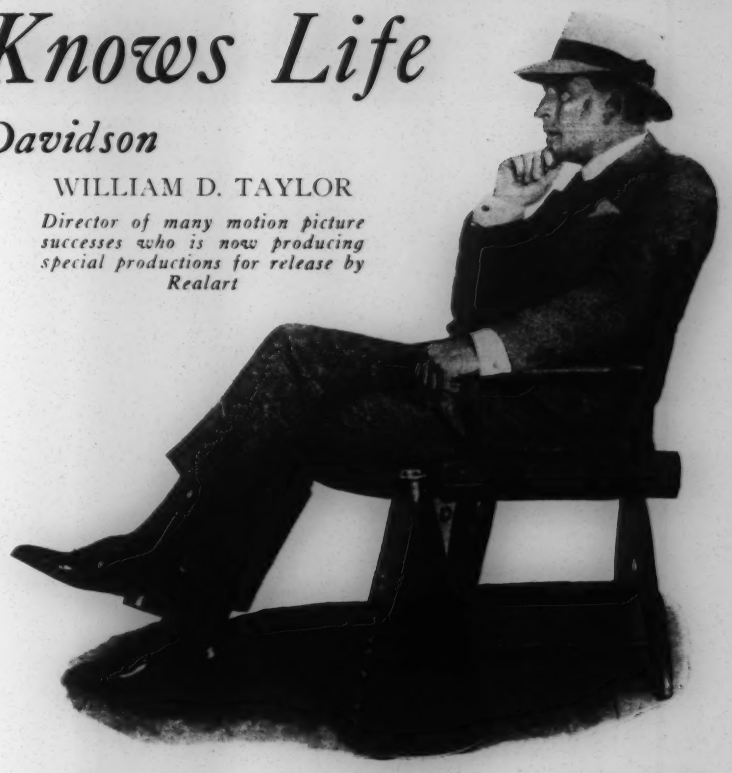
Walter Niebuhr, President

411 Fifth Avenue New York

*Do You Want to Get in the Movies! Write* DRAMATIC MIRROR, *133 W. 44th St., New York.*

# William D. Taylor Knows Life

## By Ray Davidson



WILLIAM D. TAYLOR

*Director of many motion picture successes who is now producing special productions for release by Realart*

THE growth and development of motion pictures have disclosed one outstanding fact—that the successful film director MUST know life. If dealing with one particular phase his knowledge of that angle should be perfect. And of course it stands to reason that the man of widest experience is best able to accurately reproduce the humanities of a story.

How many times one hears, "I don't think the maker of that picture was ever inside of a mine" or "Certainly English society doesn't act like THAT !" and so on as various discrepancies are flashed on the screen.

"To portray life—one must have lived it."

### Certainly This Axiom

proves especially true in the case of William D. Taylor, now a producer of special productions for Realart. Mr. Taylor has gained a very particular reputation for human photoplays, plays of real people acting in a real way under many different circumstances. He will be particularly remembered for "Huckleberry Finn", "Tom Sawyer", "The Varmint", "The Soul of Youth", "The Furnace" and a score of other pictures, all of them remarkable for their reality.

The reason is not far to seek. For certainly of all the present day producers Mr. Taylor stands foremost in the matter of life experiences. Successively Irish student, Kansas rancher, Klondike miner, construction engineer of large industrial projects, actor and director of film features, he has encompassed an unusual segment of human activity.

Mr. Taylor was born

### On the Country Estate

of his grandfather, near Mallows in County Cork, Ireland. His mother was an Irish gentlewoman, his father a Colonel of English troops. The elder wished his son to become an army officer and in preparation he was sent to Clifton College for preparatory work in engineering, then going to Germany and France for training in those countries.

Always, however, he had been fond of the play and cherished ambitions to tread in the footsteps of Sir Henry Irving and others. His father frowned severely upon anything connected with the stage and discouraged these ambitions.

Shortly after his eighteenth birthday the young Taylor was in Manchester, England, when the famous Charles Hawtrey was appearing in "The Private Secretary". The present film producer applied to Hawtrey, told him he had "lots of experience"—and was given a small part.

Friends of the family

### Saw Him on the Stage

in London and called his father posthaste. The result was that the boy was banished to a farm at Harper, Kansas !

This did not cure him, however, for after a year and a half farming he signed to play with Fanny Davenport, taking for three seasons the juveniles in such well-known old plays as "La Tosca", "Gismonda", "Fedora", "Cleopatra" and "Joan of Arc".

Miss Davenport's death and the Klondike rush came simultaneously. Remembering he was a licensed engineer he went north, made and lost a fortune—and then returned to play with Sol Smith Russell, Castle Square (Boston) stock and in the leading roles of such famous old productions as "Men and Women", "Butterflies", "The Girl With the Green Eyes", "Sowing the Wind" and "Madame Sans Gene". After this came another trip to the Klondike, a barnstorming engagement to the Orient with Harry Corson Clarke and on return he built a big paper mill at Swanson Bay, B. C.

Shortly after this

### He Entered Motion Pictures

with the old Kay Bee, doing "The Iconoclast". Then came engagements with Ince and Vitagraph. Balboa gave him his first chance to direct. He made five pictures with them, then going to American for production of the famous old sixty reel serial, "Diamond of the Sky". By this time he had become a seasoned director, signing with the Famous Players-Lasky Corporation with whom he remained until his affiliation with Realart.

Among the pictures he did for Famous were "Davy Crockett" and "Parson of Panamint", Dustin Farnum; "Pasquale", George Beban; "Redeeming Love", "Out of the Wreck", Kathlyn Williams; "The World Apart", Wallace Reid; "Jack and Jill", "The Varmint", "Mile a Minute Kendall", Jack Pickford and Louise Huff; "Up the Road With Sallie", Constance Talmadge; "How Could You Jean ?", "Johanna Enlists", Mary Pickford. For Realart he has done "Anne of Green Gables", "Judy of Rogue's Harbor", "Nurse Marjorie" and "Jenny Be Good" with Mary Miles Minter and in his own right, "The Soul of Youth", "The Furnace", and "The Witching Hour".

Mr. Taylor is very grateful that he has had a life of such unusual variety.

"I find use every day for some phase of it," he tells his friends. "It is an invaluable possession to a man called upon to reproduce real life. A story can't be presented on the screen in a human, gripping manner unless the director has been actually in contact with the situations depicted. A director of limited human experience must sooner or later 'come a cropper'. It is a profession which demands the knowing of something about a great many people and things.

"For instance—I never thought at the time that being

### Marooned All One Winter

in the backwoods of Alaska would be one of the most valuable things that could have happened to me. It was a terrible period, I had only a train of sledge dogs for company. But it was being with these dogs so constantly that gave me a love for animals, an ability to handle them. It has been said that I have been exceptionally successful in the use of 'animal stuff' in pictures. If this is so—it is entirely due to the six months alone with the dogs.

"Army life ? My father was a military man and I served in the British army. Mining, fishing, hunting, construction of industrial projects ? When such problems come up there is always a niche somewhere in my memory which has stored up the information wanted.

"How would a man act if

### He Were About to Be Killed

by a crazy man—or in danger of death from any source? I can assuredly answer the first part of that question—and tell my players should such a situation arise in the stories I do. For while in the Klondike one time my cabin was entered by a man who calmly announced that he was going to kill me, quoting certain passages from the Bible as authority. I took down a Bible—showed him where his quotation was wrong—and he forgot all about the killing !

"But that's only by way of illustration. Life isn't made up of such melodramatic incidents. Mostly it flows along smoothly with certain characteristics in youth, maturity and middle age. There are some features in life that are the same anywhere—others are different according to locality. I found a month's hunting and fishing trip along the Mississippi River invaluable in working out the character of 'Huckleberry Finn'—assuring its accuracy. For certainly the boy of the Big River has different pleasures than the boy of Massachusetts, say.

"In the same manner

### The Memory of Fashionable London

in my father's time helped immeasurably in making correct the English society scenes of 'The Furnace.'

"A man must know these things himself to get them right. All the technical directors in the world won't help if the man who is making the picture doesn't know LIFE as it really is."

Again comes the original statement, "To portray life—one must have lived it." Certainly this has proven true of William D. Taylor, student, engineer, miner, farmer, actor and director of feature productions.

### Such Variety in Life

is bound to be reflected in Mr. Taylor's productions. They will teem with real life and real people because he has lived life among real people. He has been through the tempestuous school of experience, the slogan of which is "the survival of the fittest." Naturally he brings the fruit of his knowledge to his directorial tasks. And that is why one is very apt to see the absorbing, the natural, the life-like pervading his photoplays.

Take "The Furnace" which is being shown in New York! It is a story purporting

### To Show the Trials

and tribulations of people who enter the state of matrimony, some to be burnt beyond recognition, others to be purified by the scorching fires of successful adjustment to new and strange conditions. Mr. Taylor sought to get away from the conventional. He wanted to do a big theme in a big way. And he succeeded, because he was true to his purpose. He was conscientious to a fault in bringing out domestic detail, in fitting the action to the titles.

And it has been this

### Way With Mr. Taylor

throughout his motion picture career. And his picturesque life has lent color to his productions that they would not otherwise have had. No details of life on the farm or in the mine, in college, on the stage are lacking in truthfulness in the films that he directs. He see to that. The result is a picture in which the human quality is uppermost. And when photoplays reflect this human quality

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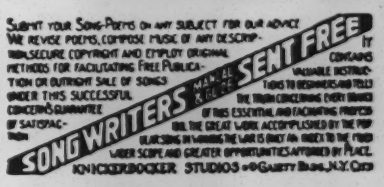


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## "Brewster's Millions"

(*Continued from page* 1015)

is still the devotee at the shrine of luxurious ease.

Monte was employed at a steamship office managed by Col. Drew, and while the young man was doing his best to get to the office, his employer was discussing matters of importance with a steamship captain. Glancing up, the former noticed that Monte's place was still vacant. "Late again!" he muttered.

Monte, however, was approaching

### At a Rapid Gait

considering his heft, and hastened briskly to the door of the office. Just as he reached it he stopped to pick up a pin, and a sailor, sitting on a coil of rope nearby, motioned to him to come over. Monte hesitated and finally acceded. The sailor took from his pocket a small image. "You wouldn't believe me yesterday," he said, "when I told you I had the God O' Luck. This is him!"

"Name your price!" urged Monte.

He finally did so and Monte, giving him all he had in his pocket, said: "I'll be back with the balance in a minute."

### The Sailor Nodded

put both the money and the idol in his pocket while Monte hurried into the office.

Again it was fated that he should not enter, for at that moment Barbara Drew, daughter of Monte's employer, drove up in her machine and the clerk hesitated for a second and then started toward her. The girl did not indicate any great joy at his approach, however, but nothing abashed, he came up beside the machine and began to talk. Barbara was undoubtedly bored and glanced toward the office window.

Within the office, Drew came to the window and saw Monte talking with his daughter. Shaking his fists he yelled, "Brewster!"

Monte jumped, hastily excused himself and

### Hurried to the Office

Barbara, glancing toward the window, smiled and motioned to her father to come down.

Monte jumped to his stool and dived into his work. Drew glared at him. "You are docked for being late! If you leave that desk during the morning I'll fire you!"

Monte made no response and after a moment Drew put on his hat and went out. No sooner had he disappeared than the young man approached the two other clerks, begging them for a loan. After considerable protest each handed him a bill, which Monte took gleefully and hastened out. When he reached the spot where the sailor had been sitting, however, he found that the latter had gone. Monte ran along the dock looking right and left for him. He finally found him talking with another salt, explaining how he had put one over on the clerk. The latter, however, gave him his money and

### Took the Little Idol

"Bring me luck!" he said, as he gazed at it and then, as Drew suddenly appeared, shoved it into his pocket and crouched down behind some boxes.

(*To be continued next week*)

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# DOLLARS AND SENSE

By INVESTOR

## The Best Informed Financial Writer of the Country Tells of Market Conditions and Offers His Services to Mirror Readers

HAVING previously presented some arguments in favor of holding bonds, we must next consider how to buy them. You may remember I referred to the buying of bonds as the actor's new temptation; there are five different ways to indulge this temptation. In other words, there are, roughly, five different kinds of bonds. These are foreign bonds, railroad bonds, public utility bonds, industrial bonds, U. S. Government and Municipal bonds.

Let us suppose an actress has $5,000 to invest. How is she going to do it?

### I. Foreign Bonds

For present purposes, by Foreign Bonds I mean Foreign Government Bonds, or Foreign Municipal Bonds floated in this country, interest payable in dollars. The foreign exchange question does not affect the position at all. For the nonce I recommend her to buy one of the City of Bergen (Norway) 8% due in 1945, redeemable after 1930 at 110 until 1940, thereafter at 107½. Some people don't like the idea of foreign bonds, they would rather buy something "nearer home." If their objection is political, their opinion is as good as mine; if economic, however, I would merely point out that in almost all cases foreign countries have borrowed money to pay debts contracted in this country the paying off of which materially assists American business in these trying times.

### II. Railroad Bonds

What an apportunity the actress has here for investing another $1,000! Late in the summer the New York Central borrowed money for ten years at 7%. One could write several articles on the different kinds of railroad bonds, equipment bonds, collateral trust bonds, and so forth. Suffice it now to say that our actress cannot do better, in my opinion, than to buy one New York Central 1072 7% even though it stands at about 102½ and therefore she pays $1,025 for it. The new Transportation Act has put the railroads on their feet again and there is no end in sight to their opportunities in the years to come.

### III. Public Utilities

With the large increases in the cost of labor and coal and equipment (machinery, wire, telephone instruments, steel rails, etc.) in recent years, all Public Utilities have suffered severely until recently when Public Service Commissions, realising these public necessities must be supplied, have allowed the companies to increase their rates and so increase their earnings with the result that these companies have "turned the corner" and are earning more than suf-

(Continued on page 1032)

One Hundred Investment Bargains in Railroad Bonds

In a circular prepared by one of the greatest bond authorities in this country, which we have just had printed, the bond situation is not only thoroughly covered, but there is a list of one hundred bargains in high grade railroad bonds yielding as high as

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## Dollars and Sense

(*Continued from page* 1031)

ficient to pay their interest on bonds and maintain, improve and extend their services. Many excellent public utility bonds are inactive and hard to sell if the holder needs money but our actress should purchase a Duquesne Coy of Pittsburgh 6% First Mortgage due in 1949 at 90, yielding about 6.80% not only because it is active and saleable but also because it is one of the best bonds on the market.

### IV. Industrial Bonds

In buying industrial bonds at this time our actress needs to be very careful. Prices are coming down. Concerns which paid a dollar for goods have to sell them for only seventy-five cents. Therefore it is important to buy a bond of a company that is strong enough to withstand this "liquidating of inventories" as it is called. Two bonds that occur to me are Bethlehem Steel Marine Equipment 7% due 1935 at about 95, yielding 7.55% or Anaconda Mining 6% due 1930 at about 89, yielding 7.75%. This is the largest Copper Mining Company in the world. "But I thought business in the copper market was at a standstill" you say. "It is," I reply, "Otherwise you would not have the opportunity of lending such a company some of your money at six percent."

### V. U. S. Government and Municipal Bonds

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## IS THAT SO!

*"Beejee" Martin* is no longer with "Not So Long Ago." She made a hit in it and has two new offers.

*Sam H. Harris* has returned from French Lick.

The *Channing Pollock*-Friars dinner will be given Sunday night.

*Louise Closser Hale* is at work on a new book.

*Daniel Frohman* will be the next guest of honor of the Green Room Club.

*Charlie Chaplin* has returned to California.

*George McKay* has had an offer to appear in London.

*Booth Tarkington* is at work on a new play for *Helen Hayes.*

*Samuel Shipman* will have three new plays presented this spring.

*Florence Reed, Marjorie Rambeau, Josephine Victor* and *Elise Ferguson* will appear at the Friars dinner to *Channing Pollock.*

*Herbert Heywood* of "The Bad Man" has been elected Justice of the Peace in the Rhode Island town in which he lives.

*Richard Bennett* is not to appear in "Gold," the *O'Neill* play.

*Doyle and Dixon,* the dancers, who followed *Fred Stone* on tour in "Chin Chin" and "Jack o' Lantern," have joined the cast of "Hitchy-Koo 1920."

*Martha Hedman,* who has been co-starring with *Arthur Byron* in "Transplanting Jean," has accepted a motion picture engagement and will be succeeded by another actress when the play comes to New York.

*Jane Manner* gave a dramatic reading at the Brooklyn Institute of Arts and Sciences last Tuesday night, presenting Jose Echegarary's "The World and His Wife."

*Emilie Lee* and *Tom Dingle* have been engaged for the Pat Rooney revue, "Oh, Pat."

*Victor Jacobi,* composer of "The Half Moon," "Sybil," and other musical comedies, sailed Nov. 22 for Europe.

*Will Deming* is playing the leading role in "Meet the Wife," a comedy by *Marjorie Glenn* and *James Faller,* presented out of town last week.

*Dorothy Dickson* and *Carl Tyson* are dancing at the Palais Royal.

*James K. Hackett* has been acclaimed by London dramatic critics as the greatest Macbeth within living memory.

*Jose Ruben* staged "Thy Name Is Woman," the play of Spanish smugglers, in which he and his wife, *Mary Nash* are appearing.

*Mary Young* will take "The Outrageous Mrs. Palmer" to Chicago, following the end of the New York run next Saturday night.

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## New Plays

(*Continued from page* 1003)

As Daddy Dumplins, *Maclyn Arbuckle* gives what is perhaps the most human characterization of his career. Among the others, *Louis Kimball* is an exhilarating juvenile and *Florence Flinn* an appealing ingenue. *Andrew Lawlor, Jr.*, who created a sensation in "Penrod," is excellent, doing his boy love scenes and cigar smoking scenes with amazing ability. *Olive May* as the garrulous nurse foils well with the child players, and *Percy Moore* and *Isidore Marcil* give color to the serious and comic moments. Tiny *Georgine Haldron* does a remarkable emotional bit.

This second production of *Earl Carroll's* demonstrates his belief in wholesome plays, free from hackneyed subjects. His production is well staged and the costumes and scenery are in good taste. "Daddy Dumplins" deserves to be a big hit.

BERNARD SOBEL.

. . .

## "WHEN WE ARE YOUNG"

### A Play of a Youth's Regeneration

Play in three acts by Kate L. McLaurin. Staged by Edward Elsner. Produced by the Messrs. Shubert at the Broadhurst Theatre, Nov. 22.

Carey Harper.....Henry Hull
Annie Laurie Brown.....Alma Tell
Sam.....George Marion
Robert Jamison.....Frank Monroe
Mrs. Tanner.....Grace Reals
Marcet Blair.....Helen Gilmore
Halcyon Day.....Dorothy Day
Leo Martin.....Oliver Hall

He has only a Broadway grin, had this hero of "When We Are Young." His stern and penetrating uncle had told him so. But he mistook it for a sense of humor—with disastrous results. A scion of one of those old aristocratic Southern families he had squandered his patrimony along the Great White Way until he was on the point of suicide.

Then enters the shop girl, a romantic but ever so practical an individual who in her quest of the heroic in literature had stolen into his room after he had joined some incredibly silly bounders "downtown." When he returns despairing and determined to put an end to all she comes from out of her hiding place and regenerates him, inspiring him to toil—immediate and honest toil, which in this case meant joining the street cleaners in their annual assault upon the snow drifts.

It is a naive and syrupy play, arbitrary and bearing but little semblance to life, but it may enrapture the Cinderella lovers of both sexes, particularly in the scenes between Carey, the scapegrace and Annie Laurie Brown, the romantic shop siren. But the best scenes from a human interest point of view are those between Carey and Sam, the faithful negro retainer. As acted by *George Marion*, Sam is a mellow and delightful figure.

*Henry Hull* contributed a likeable performance, though he has not developed any greater skill as an actor. *Alma Tell* made a winsome figure of Annie Laurie. *Grace Reals* did a good sketch of a kindly landlady.

The staging was frequently good and at other times unnecessarily false to life. The settings were attractiye. LOUIS R. REID.


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DEAR SIR: Kindly advise me where to secure the score of the farce "A Full House" by Fred Jackson which has been played several times in the East by amateur companies. It does not deal with a poker game but the farcical situations of a Scandinavian servant girl who lifts a valuable necklace from her mistress' dressing table and then telephones the police in hope of getting a reward sufficient to take her home to Sioux City. Thanking you for any information on this matter I remain, Respectfully,

RAY V. CONWAY.

I regret to say that "A Full House" by Fred Jackson has not been published

• • •

Please let me know at what playhouse and between what dates "While New York Sleeps" was played in this city.

Yours truly,
W. W. APGAR.

"While New York Sleeps" was produced by the Fox Film Company, and is at present running in eight different theatres in New York.

Would you be so kind as to inform me if I could procure a portrait of Miss Doris Keane, the beautiful actress in the celebrated play entitled "Romance" recently shown in Toronto? If so is there any charge for portrait and how much?—TORONTO.

You can procure such a portrait as you desire by addressing the United Artists Corporation, 729 Seventh Avenue, New York City.

• • •

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• • •

Can you please tell me who won the recent competition of the American Pen Women? I was too late to enter my play. G. G. W.,
Pine Knoll.

Mrs. Annie Nathan Meyer won the competition. The one-act play which received the laurel is to be produced, it is expected, at the Morosco Theater on Dec. 10th.

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